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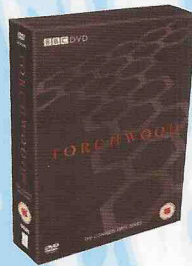
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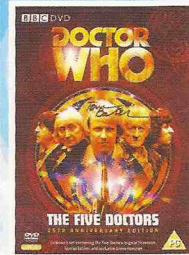


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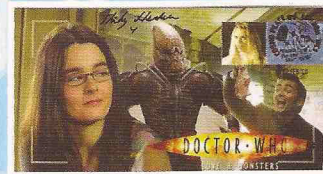
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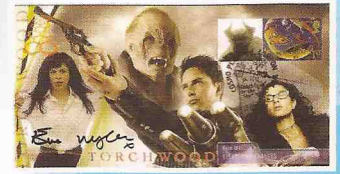
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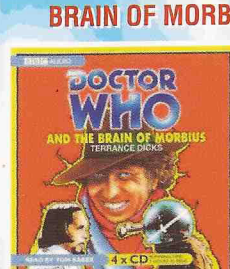
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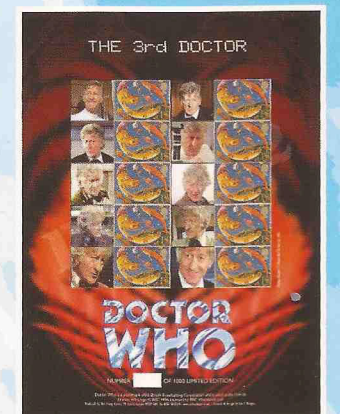


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"The hero, really, is a shop girl. It's Rose or Martha or Donna Noble..."

DOCTOR WHO
SATURDAYS FROM 5 APRIL



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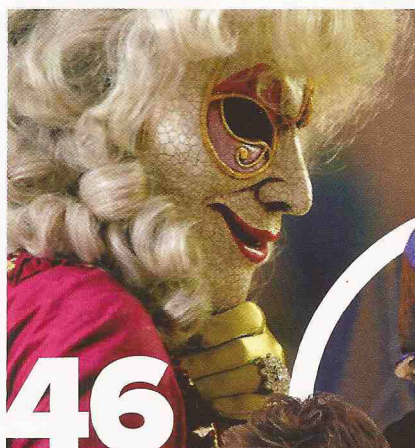
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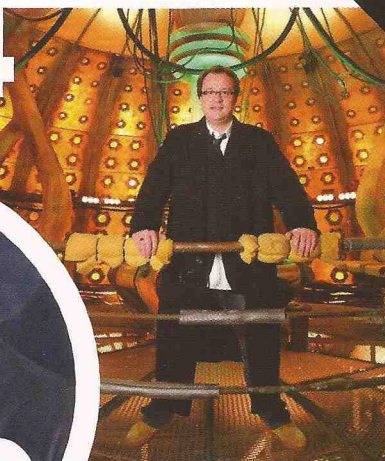
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» Letter from the Editor

and enjoy what David and Catherine and Julie and Phil and Russell, and about a billion others have been working on so hard for the past nine months.

New Doctor Who! On television! Yes, how soon we take it all for granted. But it's particularly exciting for us, here at DWM, because we already know just how good this new series is going to be. I'll have to be careful what I say here, cos I don't want to risk the wrath of Russell T Davies by revealing anything I shouldn't! But I think I should be on fairly safe ground with the following...

Firstly – and let's start with what's new for this series – Catherine Tate. I still can't quite believe that someone as famous and as talented as Catherine (she's got her own TV series with her name in it, for goodness sake!) would come and spend nine months of the year working on someone else's show, but Doctor Who has got her! And she is brilliant. Believe me, if you have any doubts at all, just you wait until you see her back in action as Donna Noble. Every scene is given a boost just for her presence. Seriously, think of your personal least favourite Doctor Who story. I'm not putting ideas in your head, but maybe a story that never quite sparked into life for whatever reason. Now imagine Donna Noble striding through the middle of it. Instantly *Colony in Space* is made ten

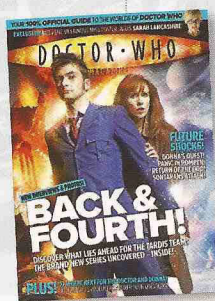
times better! Or think what might have happened if Donna had met Commander Maxil in *Arc of Infinity*. "Oi, peacock head!" Joking aside, Catherine is one of the best actors Doctor Who has ever employed.

Secondly, David Tennant. Okay, no shocks there. We already know how brilliant he is. But we shouldn't be complacent about this. David is one of the best actors on TV today, and he's playing Doctor bloody Who!

And, of course, there's the stories. You can read our exclusive previews of the first four over the next few pages. You won't catch me giving anything away here! But I genuinely think that the scripts for this year's series are among the best that Doctor Who has ever produced. And honestly, that's not hype, or BBC propaganda, or Russell telling me what to write – that's my honest opinion as a viewer.

So roll on April the 5th, when we all get to sit down and enjoy it together. I can't wait!

Tom



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PRODUCTION NOTES

Executive producer **Russell T Davies** writes exclusively for **DWM** about the day-to-day life of making *Doctor Who*...



RAP ONE TO
Hawk Major! Go
go go!" That's a
line spoken by
Colonel Mace
in this year's
forthcoming
Sontaran story

— oh, and wait til you see what happens next! — but I feel like shouting it all around the offices, as we prepare for the official launch of *Doctor Who*, Series Four. Go go go!

Yes, finally, it's here. Footage is streaming from the set, to the Mill, and emerging as brand spanking new images. You'll have glimpsed the surface of the Ood-Sphere on the TV trails, but there's plenty more to come. Wait til you see the wilds of Messaline! The delights of Planet Midnight! The Library! The Crucible! And it's not all far-flung alien worlds (is it ever?!), no, we've got scenes set in Delhi. The Ardennes. Leeds!

And never mind the locations, best of all, we've got the Doctor and Donna, David and Catherine. And the combination is just sizzling. I swear, there's one episode in which the two time-travellers don't meet another living thing for the whole of the first 12 minutes, and it's just about my favourite sequence in the whole series, as both actors burn up the screen. I could watch them forever.

Seriously, I can't wait for you to see it all. And that's not hype-speak — we only make these things to be seen! It's like an episode isn't quite *real* until it's been transmitted. Now 13 of them are roaring towards

BBC One, waiting to be born. Along with 13 new *Confidentials* — and they've got David, on a guided tour of Pompeii and Vesuvius, which could be a BBC One programme in its own right. The only thing we've lost this year is *Totally Doctor Who* — farewell, *Totally*, and thank you! Barney, Liz, Kirsten, it was brilliant working with you, and your producer, Ros, who worked so hard and with such imagination. Great show, a proud and clever part of the *Doctor Who* world.

But with new stories lying in wait, here's my annual reminder, to beware of spoilers in the press so huge that they become ruiners. As ever, it's the Previews, the Reviews, you've got to beware — those journalists who will tempt you by saying 'And wait til you see the final scene, when the Doctor throws the Taran Wood Beast into the compost machine!' Of course, there'll be some things that we choose to spoil. Yes, Dalek Sec, on your *Radio Times* cover, I mean you. And I'd do it again! I can't quite anticipate anything like that this year, though plans change. Stay wary.

As ever, as you lot wait for things to begin, the production team is looking towards the end. And it's quite an ending this year, as our producer, Phil Collinson,

prepares to say goodbye. By the time you read this, the party will have been and gone, leaving devastation in its wake, but right now, at the time of writing, the planning into his farewell would shame Barack Obama's Presidential campaign. It's gonna be all zeppelins and elephants. And maybe a few go go go boys. I was planning to jump out of a cake, but they couldn't find a Battenburg big enough. And don't worry, as soon as he's gone, *DWM*'s planning a big, proper interview with the man himself. Oh, the truths you will hear. He might even reveal why his mother once sewed up his pockets! And he's gonna kill me for saying that, ha ha!

But it's simply too sad to dwell on that now — more of that another time. I can't bear the thought of him being gone, and at this time of year, we should be celebrating everything that's yet to come. My favourite things in the series? Well, the moment after the opening line of this *Production Notes* is truly astonishing, but what else...? The scene in which a companion says, "You liar! You told me I was special." (Okay, it's one of my lines, give me a break! But it's the delivery that kills you.) And the Sontaran ship. The Source. All the climactic scenes in the Vault ("After all these years. Can it be...?"). Proper Dave and Other Dave. Ood Sigma. The language of the Hath! Scary monsters from Steven Moffat that threaten to topple the Weeping Angels

from their throne. And, and, and... oh, all of it! Yes of course, I'm biased. But don't forget, I love *Doctor Who*. I'm on your side! So do your job. Get people to watch! Cajole, seduce

and bribe. Funny thing is, we can forget the size of this, to the younger end of the audience. The other day, I was in my sister's kitchen, which was full of stray kids, and I ended up chatting to a six-year-old boy. A *Doctor Who* fan, the wise lad. And he spoke about his favourite episodes, and his favourite monsters, and then he glanced from side to side, as though hiding a secret, then confessed, in a whisper: "I've seen the one with the Emperor Dalek." He spoke of it like a legend. And I thought, blimey, he was only three when that was first shown. It's a huge thing in his life — for him, *Doctor Who* has been there *forever*. It's just like when I was a kid, and we'd listen to stories from older kids who actually remembered the Zarbi, and spoke of them with awe. Modern myths! But I also think, sometimes, that an eight-year-old in 2005 is a feisty, independent 11-year-old now. Maybe moving on from the things he or she loved as a kid. Well don't let it happen! Stop them from wandering! Sit them down in front of the telly, and tell them they don't need to East everything off; that the things they once loved are wonderful still.

So here it comes. 5 April. BBC One. Fingers crossed. Go go go!

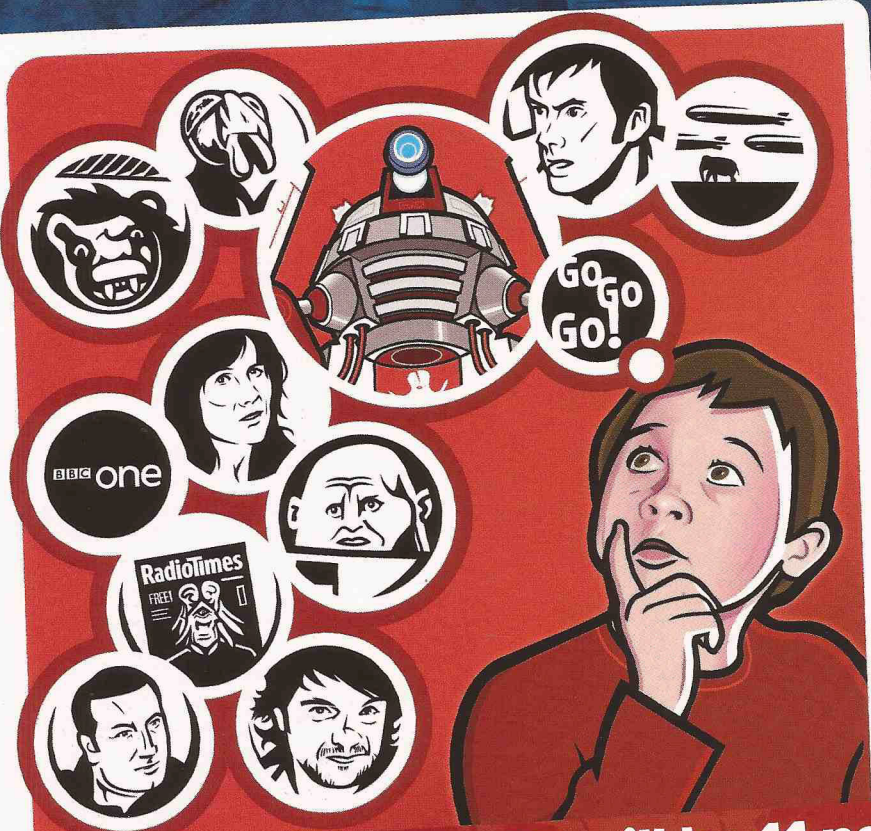
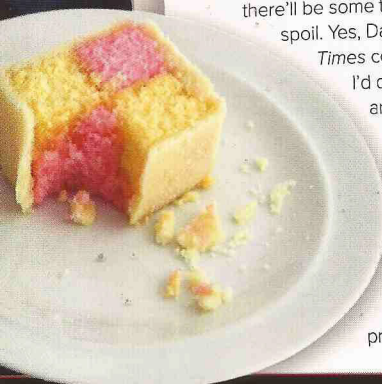


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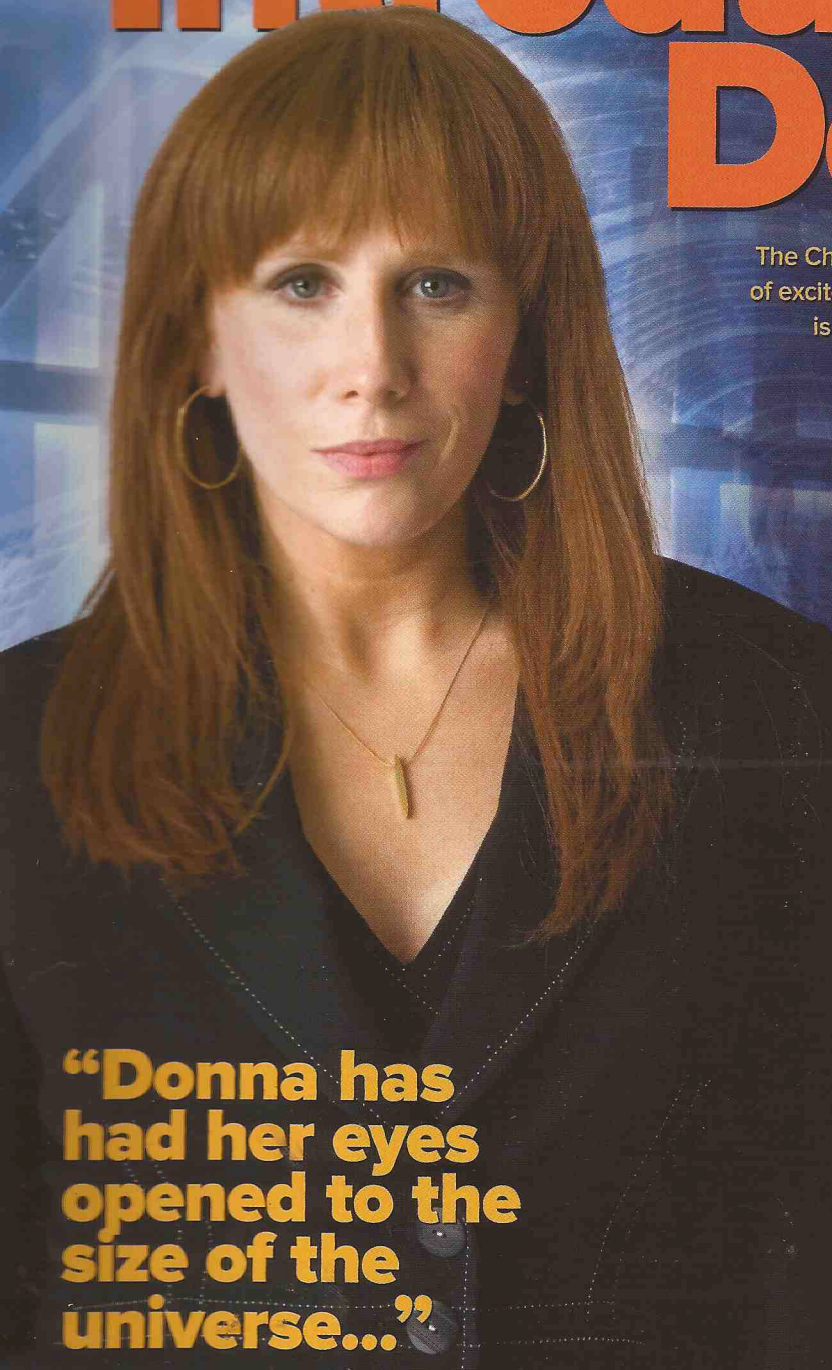
"An eight-year-old in 2005 will be 11 now. Maybe moving on from the things they loved as a kid. Well don't let it happen!"





All the latest news
from every corner of
the *Doctor Who* universe...

Introducing Donna!



The Christmas before last she still thought that the height of excitement was a new flavour Pringle, but Donna Noble is a changed woman, as **Benjamin Cook** discovers...

E

he *Runaway Bride* offered us a glimpse of how things could have been," says *Doctor Who* producer Phil Collinson, of Donna Noble's debut back in Christmas 2006. "The question now is: will it work week after week?" The answer, it seems, is yes. "It's more than lived up to what I'd imagined.

For one thing, it's a much funnier show this year. David and Catherine are brilliant comic actors, and you'd be mad not to write that for them. They really do riff off each other. At the same time, when they get serious and the show gets dark, there's a completely new brilliance to that as well."

"The Donna that we pick up on in Series Four," says showrunner Russell T Davies, "is like the Donna that we left at the end of *The Runaway Bride* – calmer, wiser, and with her eyes opened to the size of the universe. Don't forget, this is a woman who's seen the creation of the Earth, and understood her place in it. That's an incredible experience. *The Runaway Bride* is only one day in Donna's life, so I knew that there was much more to explore. Since we waved goodbye to her in that snowy street, she's moved on. She promised to go and 'walk in the dust', and you'll find out what happened to those plans, in Episode 1..."

"The joy of Series Four is seeing how things work out for Donna," agrees Phil. "That last scene of *The Runaway Bride* showed you the companion that she could be to David's Doctor. Donna is more of an equal. He can't tell her what to do. She does, of course, look up to him, but she's never going to admit that. It's such a fresh dynamic – exactly what it should be in year four."



"Donna has had her eyes opened to the size of the universe..."

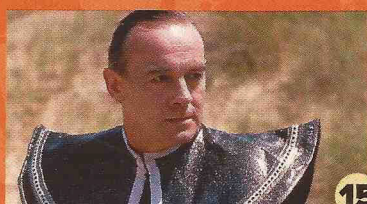
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**ALSO
INSIDE!**



» **SERIES FOUR BEGINS**
DOCTOR WHO BACK ON TV!



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SERIES FOUR | EPISODE 1
PARTNERS IN CRIME

Back in Business!

In the first episode of the new series there's a weight-loss scheme, a window cleaner's cradle, and a long awaited reunion... Words: Benjamin Cook

Writer Russell T Davies Director James Strong
Starring David Tennant, Catherine Tate, Jacqueline King, Bernard Cribbins, Sarah Lancashire, Chandra Ruegg, Verona Joseph, Martin Ball

DON'T MISS!
SAT 5 APRIL BBC ONE



Behind the scenes at Adipose Industries...

"WE AIM TO MAKE EACH series bigger and better than the one before," says Russell T Davies, the writer of Series Four's opening episode, *Partners in Crime*, "and I think we've succeeded. Every time we learn to do something, we push ourselves further." The focus for Series Four is, of course, Catherine Tate's return as Donna Noble, and more of that in a moment, but let's not forget that David Tennant – "a man who can find new aspects to the Doctor with every day's filming" – is returning for his third year in the title role. "David is, literally, an inspiration to the

whole cast and crew," states Russell, "and we all want to pay that back with brilliant material. If you thought you'd seen every side to the Doctor, you won't believe the areas into which he pushes his performance this year. He's like bottled lightning, that man. He's always the real reason to watch." Rewind to October 2007, and the filming of *Partners in Crime*. "I couldn't work in a place like this," muses David. "Could you? Honestly? I mean, look around." He is sat cross-legged on a swivel chair, in the Newport office of consolidated loan company Picture Finance. It's one o'clock in the morning. "I'm not having a go at people who work in offices," David insists. "I'm sure they're very happy. But wouldn't you go mad working here, day in, day out? Wouldn't you want to – I don't know – gnaw your own arm off?" The Picture Finance office is, for one night only, standing in for the sales floor of Adipose Industries. You just know that this is the most exciting thing that's ever happened here in the Picture Finance office. Thirty actual Picture Finance employees have forgone a night's sleep to moonlight as Adipose Industries sales reps (or

'supporting artists'), flogging miracle dieting pills – and a whole load of trouble – over the phone. And possibly getting their faces on the telly. "Everyone! Excuse me! If I could have your attention!" Miss Foster, alias Sarah Lancashire [see *interview pages 30-31* – Ed], strides onto the sales floor, flanked by two security guards. Heads pop up all around, some standing, some just with eyes over the partitions. Amongst them, Donna Noble. Across the room, the Doctor. Their line of vision is masked by Miss Foster. "On average," she sneers, "you're each selling 40 Adipose packs per day. It's not enough! I want 100 sales per person, per day, and if not, you'll be replaced..." "It looks great, doesn't it?" marvels Sarah, after the take, watching back her performance on the camera monitor. "Ha ha! I shouldn't sound so surprised." Indeed, Sarah's performance is chilling, psychotic, and camp in perfectly-judged measures, and Miss Foster's masterplan is suitably diabolical and overcomplicated. Funny, affecting, and fantastically bonkers, *Partners in Crime* isn't short of bold spectacle. Ultimately, though, this is the rather touching story of two lost souls, the temp from Chiswick and the Time Lord from Gallifrey, who are destined to be together, but don't quite know it yet. It's all about heart. Its core message is about grabbing life by the vitals, taking charge of your destiny, and never giving up.

"Catherine, like David, is limitless. She makes it a thousand times better than your script!"

Was reintroducing Donna the starting point, then? Or did Miss Foster and her monsters come first? "Well, both," says Russell. "The fact that Donna has met the Doctor before gave me a great chance to tell a story in a completely different way, and we had this new monster all lined up, so when Catherine was confirmed, it just seemed like the perfect combination." The Adipose might seem sort of sweet at first, "but believe me, they're utterly macabre," laughs Russell. "I'd been talking to The Mill [visual effects] about the Adipose for a very long time before Catherine was confirmed. After the Werewolf in Series Two and Lazarus in Series Three, I knew that we could do great, hulking monsters, so it was time for something different, something weirder,

creepier. We always want to stretch ourselves and do something new..." The end result is exquisitely crafted. The 'March of the Adipose' has to be seen to be believed. "It's funny, cos with something like Lazarus, you can let rip with your imagination, but when the creatures are smaller, like the Adipose, you've got to be even more precise, pinning down every tiny detail, right down to the little fang – that was my addition! The Mill was particularly excited about creating a new monster en masse, and they're exactly as I imagined."

Want more? This love-'n'-monsters tale features a breakneck action sequence involving a window-cleaner's cradle, which rivals the motorway chase in *The Runaway Bride*. "I am the person who has to say no," laughs Phil Collinson, the producer, "when Russell's scripts demand ever-more-ambitious stunts. It isn't ever easy to say no, because I always want to give Russell what he writes. It's my job to be visual, but also to have that financial head on, that head of caution. In this scenario, though, we worked out a way to make the window-cleaner's cradle doable, and it's the most exciting sequence ever. Catherine and David are amazing." "Catherine, like David, is limitless," agrees Russell. "Anything you throw at her – tragedy,

DOCTOR WHO

Quote, unquote

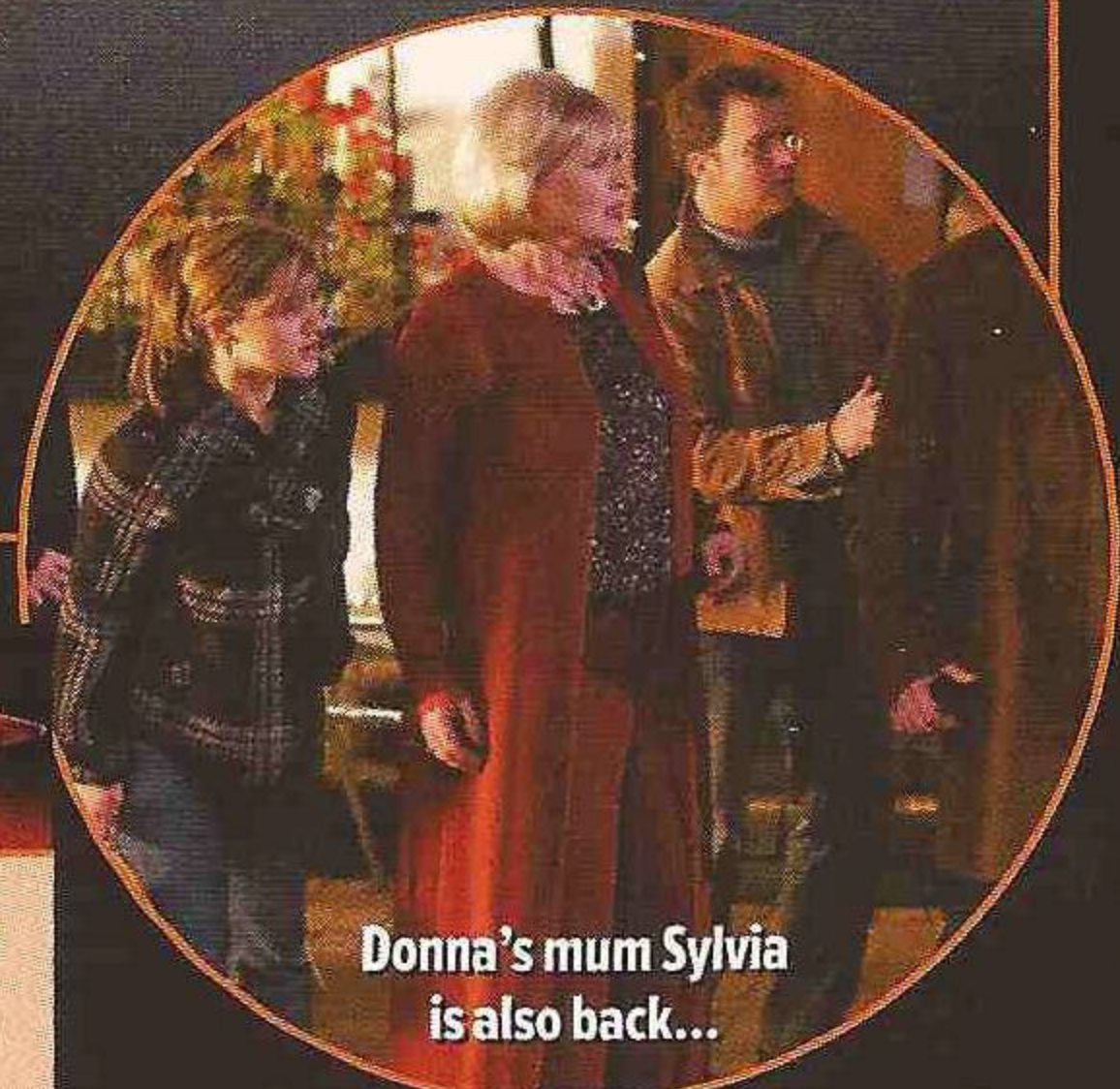
DONNA: You opened my eyes, Doctor. I believe it now, all those amazing things out there. I believe them all. Well, except for that replica of the *Titanic* flying over Buckingham Palace on Christmas Day. I mean, that's gotta be a hoax, hasn't it?

In a nutshell...

Adipose Industries: the 21st-century way to lose weight. No exercise, no diet, no pain. Just lifelong freedom from fat. The Holy Grail of the modern age. You take one capsule, once a day, for three weeks – and the fat just walks away. Literally. Donna Noble is investigating, but with an ulterior motive: to track down the Doctor. The man she let slip away. But Donna may have underestimated Adipose Industries, and its head honcho, Miss Foster, doesn't suffer fools. The Doctor and Donna, together or not, are set to discover a whole new meaning to "living off the fat of the land..."

comedy, action, even plain old plot exposition – she grabs hold of it and makes it a thousand times better than your script. There's something marvellously honest and unfiltered about Donna – when she's scared, when she's excited, when she's heartbroken, she shows it – and that's great fun to write, but also it's a great responsibility. You've got to be as honest as Donna and as Catherine." The companion's family is back, too. Jacqueline King returns as Donna's mum Sylvia, and Bernard Cribbins will move you to tears as Donna's grandad Wilf, last seen cameoing in last year's Christmas Special, *Voyage of the Damned*. "I love a companion's family," says Russell, "and it's a tradition that danger soon follows them back home. As ever, the family is key to the drama. You might have seen alien planets and travelled back in time, but what does it feel like, walking back into your own kitchen, after all that?"

In terms of story arcs, Series Four takes a somewhat different approach to previous series. There are no big, binding words like 'Bad Wolf', 'Torchwood', or 'Mr Saxon'. This time, it's cumulative: an element from every episode – whether it's a person, a phrase, a question, a planet, or a mystery – builds up to the grand finale. Russell says: "You've got to watch and listen closely. It's been seeded for a long time, with small but vital references going all the way back to Series One. And remember the Master, in *Last of the Time Lords*, mentioning the Medusa Cascade? Oh, that's going to come back to haunt us..."

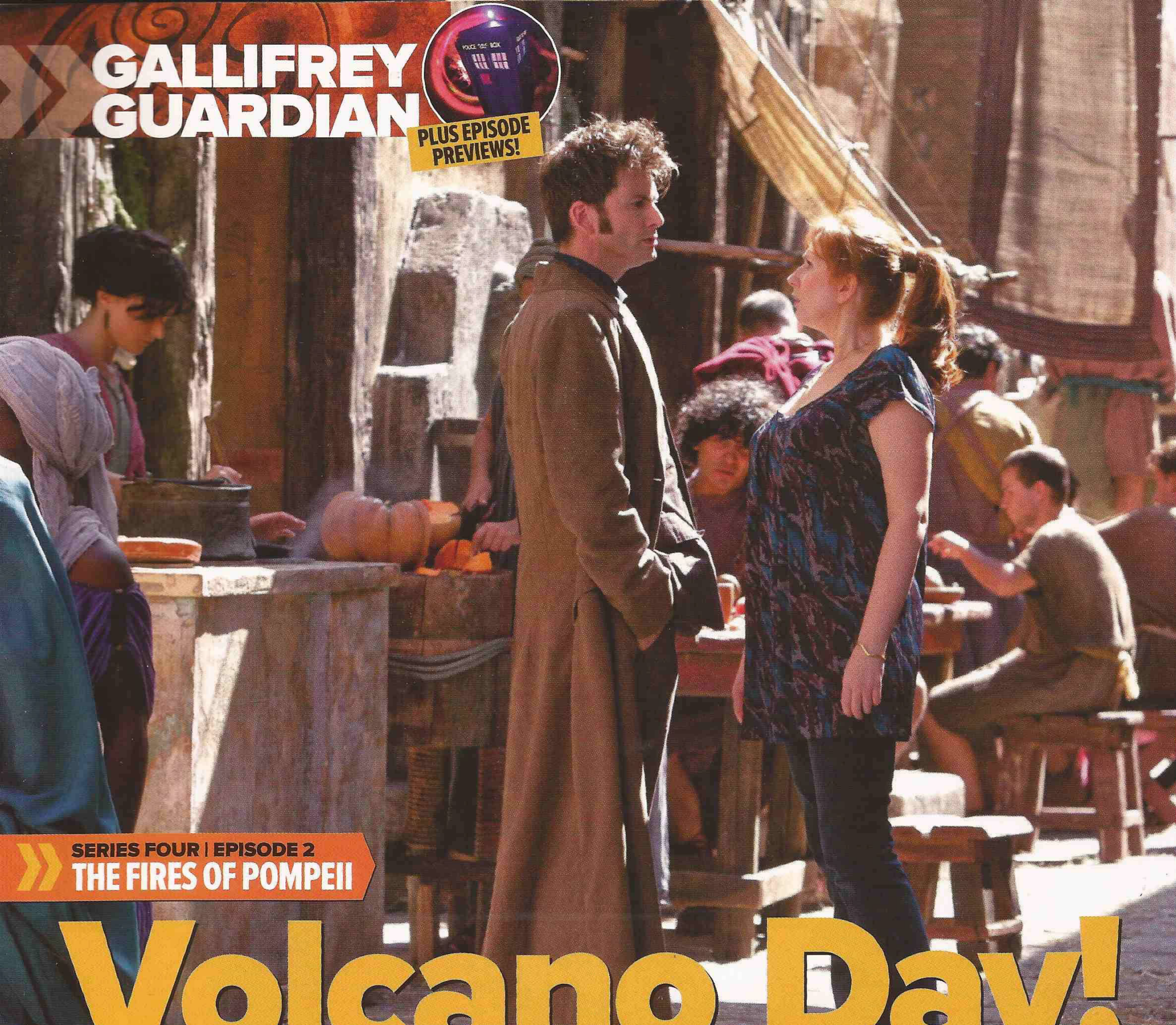


Donna's mum Sylvia is also back...



The Doctor and Donna – reunited at last!

NEXT: The Doctor and Donna arrive in ancient Pompeii...



SERIES FOUR | EPISODE 2
THE FIRES OF POMPEII

Volcano Day!

The TARDIS heads back in time almost 2000 years to ancient Pompeii – and the scene of one of the greatest disasters in history... **Words: Benjamin Cook**

Writer James Moran **Director** Colin Teague
Starring David Tennant, Catherine Tate, Peter Capaldi, Tracey Childs, François Pandolfo, Francesca Fowler, Karen Gillan, Phil Cornwell

DON'T MISS!
SAT 12 APRIL BBC ONE

"IT'S NOT LIKE I JUST STRODE into Phil's office and said 'Pompeii!'" chuckles Russell T Davies. "We all talked about it, a lot, for many months, involving [production designer] Edward Thomas right from the start. This idea has been floating around the production team ever since 2004, so we've been heading towards it very carefully for a long time. Phil [Collinson, the producer] and Tracie Simpson [production manager] did all the costs and schedules, and then did them a thousand times more, and only once we knew for definite that it was possible did we start on the script."

The *Fires of Pompeii* is probably *Doctor Who*'s most ambitious episode ever. "I suspect," said Russell, at the Tone Meeting last summer, "that our budget is burning like a volcano in front of us. I can't ever look Phil in the eye." Even Ed Thomas admitted to "shaking like an earthquake"

upon reading the script. Filming in Rome itself! An erupting volcano! Bloody great rock monsters! And – most ambitious of all – an episode that confronts, head on, one of the central conceits of the show's premise: why can't the Doctor save everyone? Why does he only change history when it suits him? Why can't he rescue the thousands of innocents who died when Vesuvius erupted in AD 79? "I'm history to you," protests Donna. "You saved me, in 2008, you saved all of us, why's that different?"

"How does he decide who lives, who dies, when to intervene, and when not to?" considers

writer James Moran. "If you do save them, where do you stop? Do you remake the universe according to what you think is right and wrong? Every time I got to the eruption scene in the script, I was in tears. I got into it so much. Yes, of course, I wanted lots of cool, exciting events in this episode, but I absolutely didn't want to cheapen the deaths of all those people. They lived and died there, and many are still buried. I wanted the viewers to be upset, to mourn the loss of these people. Hopefully now some viewers will go and find out more about what happened – keep the spirit alive, and show that this place, these people, will never be forgotten."

"James and I worked closely on the story," explains Russell, "because it was unusual in that it had a very specific brief – partly because we knew exactly how much we could film abroad, and how much would rely on studio, and that we'd

"Why can't the Doctor save everyone? Why does he only change history when it suits him?"

DOCTOR WHO

Quote, unquote

THE DOCTOR: Some things are fixed, some things are in flux, and Pompeii is fixed... That's how I see the universe. All the time, every waking second: what is, what was, what could be, what must not. That's the burden of a Time Lord, Donna.

In a nutshell...

The Doctor and Donna arrive in ancient Rome, circa AD 79. The Colosseum! The Pantheon! The Circus Maximus! Except... where is everything? "I'm not an expert," says Donna, "but there are Seven Hills of Rome, aren't there? How come they've only got one?"

This isn't Rome. This is Pompeii. Pompeii on volcano day! And the TARDIS has gone missing! Of course, the Sibylline Sisterhood saw this coming. It was foretold in the Prophecy. The High Priestess predicts a future of prosperity and might; an endless Empire of Pompeii, reaching out to topple Rome itself and encompass the whole wide world. Why does she not foresee the eruption of Vesuvius?

Meanwhile, the head of the Caecilius family – not special, not powerful, not important – has been commissioned to build something that's quite clearly out of time. Something is rotten in the state of Pompeii...

heavy CGI requirements too. But tight guidelines result in tight scripts, and James met the challenge magnificently. We've got explosions, rock monsters, soothsayers, and the creepiest High Priestess you'll ever see! It's still a rollicking great adventure, but with a powerful idea at its centre."

"At the heart of the story, Russell wanted a Roman family," says James, "as the best way to show how the people of Pompeii lived, warts 'n' all, and have fun with that aspect. We want the audience to fall in love with Caecilius [played by Peter Capaldi] and his

decades. Movies shot at Cinecittà – dubbed 'Hollywood on the Tiber' – in recent years include Martin Scorsese's *Gangs of New York* and Mel Gibson's *The Passion of the Christ*. HBO television series *Rome* was filmed here too, on five acres of outdoor sets comprising an elaborate reconstruction of Ancient Rome, featuring Roman streets, villas, sprawling slum areas, and the Forum itself...

"We only had two days on these sets," explains Colin Teague, the director, "and we couldn't go back for re-shoots, but everyone worked incredibly hard out there, and it looks fantastic. It doesn't look like Cardiff at all," he laughs, "and that was exactly the look that we were aiming for! Of course, you always want to get in a couple more shots. When people like Phil are saying, 'You've got to cut! You're never going to complete the next scene!' – if I haven't got the shot that I want, I might still go for one more, but I know what I'm doing. I've always got a fallout plan. That's being prepared. In Rome, we couldn't overrun."

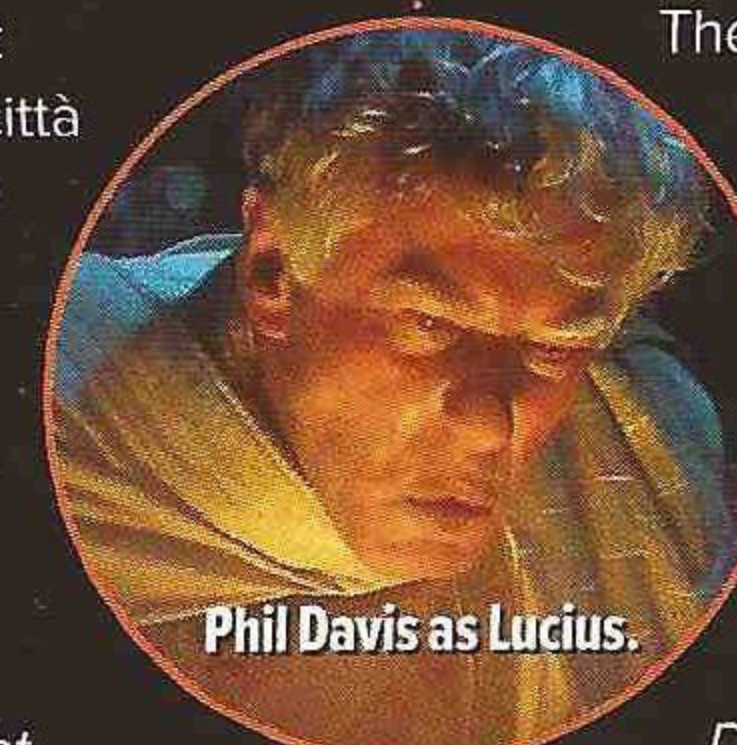
"The Doctor and Donna aren't just walking through the streets of Pompeii," says Phil. "I mean, we were blowing up the place! Right up front,



The citizens of Pompeii have no idea of the impending disaster...

family, and be heartbroken once they know that they'll be caught up in the eruption." When he started scripting the episode, was James confident that filming in Italy really would happen? "Well, reasonably. That was part of the initial burst of info at my first meeting, back in May. I wrote my first draft far too carefully, so as not to break the budget, but they said that I'd made things too easy for them! 'Go and write something that's impossible,' Russell said, 'and let us figure out how to make it.'"

The production team filmed for two days on a backlot at Rome's legendary Cinecittà studios, which has been the centre of the Italian film industry for seven



Phil Davis as Lucius.

we had to be blunt with Cinecittà about how much money we had, which wasn't a lot, but they wanted us to come, they're keen to promote that place as a viable film location, so they cut us a generous deal."

"I had a certain number of pages that I could set outside in the actual streets of Pompeii," relates James, "but anything on the mountain or countryside they'd be doing in Wales. I knew how much time I needed to spend inside the family villa, which would be a massive set constructed at Upper Boat, in Cardiff..."

So, what to make of the finished episode? Has its ambition been realised? Does it do what it says on the packaging? Yes, yes, and thrice yes!

The *Doctor Who* team proves yet again that there's no such thing as being too ambitious. Colin Teague's camera captures the scale and life-force of Pompeii, but also every fleeting glance, every tear, every smile. The final ten minutes make for emotional viewing, but the episode revels in its mix of matinee action and traditional *Doctor Who* scares. It's also very funny.

James spices up the 'historical' genre as gamely as any episode since *The Shakespeare Code*, and the finished piece is beautifully scripted, shot, and performed.

The guest cast includes Peter Capaldi, Tracey Childs, and Philip Davis, but the episode really belongs to David Tennant and Catherine Tate. Anyone fearing that *Doctor Who* is about to turn into 'The Catherine Tate Comedy Hour' had best watch this episode. Her utterly beguiling performance steals the show.

"If you've only seen her in *The Runaway Bride*, you'll be surprised," says James. "I knew that Catherine would be great, but she's absolutely blown me away. Donna is strong, caring, warm, funny, brave, will speak up whether the Doctor likes it or not, and will deal with the wonders of the universe on her own terms, thank you very much. You are going to love her. She's massively fun to write for, because she can say the things that any of us would in that situation, and won't be fobbed off with fancy Time Lord excuses, especially with the moral dilemma in Pompeii." <WH>

NEXT: The Doctor and Donna pay a visit to the Ood-Sphere...

SERIES FOUR | EPISODE 3
PLANET OF THE OOD

Ood Awakening!

Episode 3 sees the return of the creepy Ood, last seen in 2006's *The Impossible Planet/The Satan Pit*. Are they friend or foe this time? **Words: Jason Arnopp**

Writer Keith Temple **Director** Graeme Harper

Starring David Tennant, Catherine Tate, Tim McInnerny, Paul Clayton, Adrian Rawlins, Ayesha Dharker, Roger Griffiths, Tariq Jordan

DON'T MISS!
SAT 19 APRIL BBC ONE

THEY'RE BACK!

And they're bad... or are they? Yes, it's everyone's favourite dome-headed, tentacle-faced, subservient, morally suggestible creatures: the Ood. Having first made a strong impact in 2006's brilliant two-parter *The Impossible Planet/The Satan Pit*, they're returning in a very different tale which sees them touted as a corporate commodity. Naturally, though, the Ood won't just be pouring Earl Grey for any significant part of their screen time. You can bet those eyes will be flashing red...

"The whole point of bringing the Ood back," says Russell T

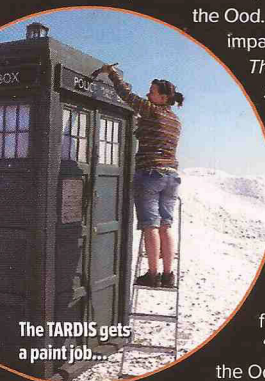
Davies, "is to learn a lot more about them – if you look at *The Satan Pit*, they're a blank slate, really. There's plenty more to discover! But at the same time, I thought benign, passive Ood for the whole 45 minutes would be a bit disappointing. When a monster's got a trick, then use that trick! People love the familiar tricks! Getting possessed and eyes turning red – that's what Ood do! So I was insistent that we had to see that happen again, but for a different reason. And rather than a simple repeat, we take that whole red-eye thing much, much further. It's lovely working with the writer, Keith Temple – he just got what we wanted straight away! It was clearly a chance to examine the Ood, to dig deep, and discover some awful secrets... what writer wouldn't want that?!"

"In the previous Ood story," says Keith, "the Ood were merely tools of the Beast."

We knew that they were passive creatures born to serve, that they were slightly telepathic and that was about it. They were a small part of the story but they were a fascinating alien race – their presence threw up a whole load of questions. We wanted to know more about their background. This time around, they're centre stage. The story is about them. Why they are the way they are. What makes them tick. How they're being totally exploited!"

The writer recalls Russell's 'shopping list' of elements for this story: "He said, 'There's an ice planet, there's the Ood, there's something going on under the surface: humans are in charge and they're not very nice and they're breeding Ood and shipping them out across the galaxy as a commodity'."

The cheeky breeders in question are Ood Operations; a corporation, established





The Doctor arrives on the Ood-Sphere...

by the Halpen family and with Klineman Halpen (Tim McInnerny) as Chief Executive. "The company owns the Ood," says Keith, "breeding and farming them in a massive factory complex on their planet, the Ood-Sphere. Halpen and one or two senior members of staff share a secret about the Ood's heritage. They're the only ones who have the full picture, who know what's really going on – until the Doctor and Donna arrive, that is!"

"This is the story behind the service industry," says David Tennant. "What's going on beneath the tentacles? Why were the Ood so susceptible to suggestion? What makes them so keen to serve, and makes them so selfless? What's all that about? Can we really believe that this is all they want to do? Are they too good to be true? In *The Impossible Planet*/*The Satan Pit*, because so much else was going on, we just had to accept that this was the case. So it's just about taking a step back

and saying, 'Can it really be as simple as that? Can there really be a race who just want to exist to help others?' And wouldn't that disprove Richard Dawkins' selfish gene argument? I'm loving Tim McInnerny's work in this story: he's very oleaginous and terrific. Nice and ambiguous, too. All the characters are slightly... morally murky..."

Depth is truly one of this story's many strengths. On one level, you've got rabid Ood going berserk, mechanical grabbers descending from the ceiling like some kind of mad arcade machines, Graeme Harper's whiplash direction (*Revelation of the Daleks* fans will be delighted to see him filming snow again!) and a seriously killer climax which won't be easily erased from the memory. Yet the story also

has a lot to say about corporate marketing and slavery, as perpetrated by Klineman Halpen.

"Klineman's inherited his title and position within Ood Operations," continues Keith. "He's the spoilt type, never having known what it's like to want or to yearn. He's had everything given to him on a plate all his life. He's narcissistic, preening, only interested in making a buck. I don't think he sees any difference between the Ood and his employees. They're all there to do his bidding. He's ruthless and without sentiment."

"Tim McInnerny is great casting," agrees Russell. "Halpen's that perfect sort of *Doctor Who* villain, the middle manager who's out of his depth. They can be the greatest monsters of all – they're the ones truly without a soul! And when you see Tim come in, and take it all so seriously, with so much imagination, then you see the whole thing being elevated."

"It's always nice to play a bastard," smiles Tim, known for the likes of *Blackadder*, *Severance* and *Spooks*. "But I'm glad Halpen's a three-dimensional bastard! That makes him interesting."

Along with *The Morecambe & Wise Show*, *Doctor Who* is one of Tim's two TV programmes which he has always wanted to do. "Those are the two icons for my generation!" he says. "So *Planet of the Ood* has been great for me. To be honest, I don't normally like playing guest roles in episodic television, because while your story might be complete in itself, it's part of someone else's overall design. But... this is *Doctor Who*. You've got to do *Doctor Who*! The story's also really well-written, and Halpen was an irresistible part."

Planet of the Ood also marks Donna Noble's first ever trip to another world. Naturally, she reacts in a very... Donna way. "That's why we played this story early in the season," says Russell, "to keep expanding Donna's experiences. For a



Donna finds the right attire for the Ood-Sphere's climate...

"What is it that makes the Ood so keen to serve?"



Quote, unquote

THE DOCTOR: The Ood aren't born like this, can't be – a species born to serve could never evolve in the first place. What does the company do, to make them obey?

In a nutshell...

You, the consumer, can now buy an Ood for your home! Order it to make you a cup of tea, and its only question is, "How many sugars?" Ood Operations brings you a whole new world of luxury, drawing on 200 years of experience. Naturally obedient and polite, Ood make the perfect servants. We would like to stress that recent reports of Ood turning rabid and attacking people have been greatly exaggerated. If a suspected member of the terrorist group Friends Of The Ood approaches you, calling himself 'The Doctor', then please ignore anything that this dangerous extremist, or his associate 'Donna Noble', have to say about Ood Operations' perfectly respectable system and ethics...

new companion, she's actually been though a lot – she's seen the creation of Earth! – so that's why it was important to make the Ood-Sphere so strange, so distant, so unnerving. And Donna's greatest strength is to react like us – the awe, the laughs, the fear. This is a great story for her, as she goes through so much."

"I love Donna," smiles Keith. "She reminds me of my sister, so I have a real soft spot for her! She comes aboard the TARDIS fully-formed, so to speak. She's lived a bit, been around the block once or twice, and has opinions. They may not be well-informed opinions but they're her own! As a result she takes everything in her stride. Yes, she can't wait to set foot on the soil – or snow – of an alien world centuries in the future but her sense of wonder once she steps out of the TARDIS is very quickly replaced by practical sensibilities, like finding the right coat to keep warm in. She's struck by the Ood's ugliness but also realises that they're sentient creatures. She takes up their cause straight away and defends them. Donna has no problem in confronting the elephant in the room. The Ood are slaves and it's wrong. Simple as!"

"Thinking about it," he adds, "I don't think it's so much a case of how Donna develops as a

person during this adventure. It's more about how people on the Ood-Sphere develop as a result of coming into contact with her!"



NEXT: Another old enemy returns – and no one is safe...

SERIES FOUR | EPISODES 4 & 5

THE SONTARAN STRATAGEM/THE POISON SKY

War on Earth!

The Sontarans are back to wage war – and Earth is their target...

Words: Jason Arnopp

Writer Helen Raynor **Director** Douglas Mackinnon
Starring David Tennant, Catherine Tate, Freema Agyeman, Christopher Ryan, Rupert Holliday Evans, Dan Starkey, Bernard Cribbins, Jacqueline King, Elenor Matsuura, Ryan Sampson

DON'T MISS!
26 APRIL-3 MAY BBC ONE

IF YOU'RE A SONTARAN fan, then your dreams are about to come true.

A double dose of dome-headed, warmongering goodness, pitting these aliens against UNIT's formidable fighting force! An incredible 35 years after the Sontaran race made its debut in 1973's *Third Doctor* story *The Time Warrior*, those short, squat brutes are back in town, with time to kill. Seeing as they're following in the footsteps of other revived *Doctor Who* classics like the Daleks and Cybermen, was it always part of Russell T Davies' masterplan to bring them back? "They were always on the list," nods Russell. "They've been waiting patiently! And everything fell into the right place at the right time – an Earth-based two-parter just made sense, cos the Sontarans picked on the Earth in three out of four of their old appearances." (That's *The Time Warrior*, 1975's *The Sontaran Experiment* and 1985's *The Two Doctors*, with 1978's Gallifrey-based *The Invasion of Time* being the odd one out.) "And by putting them up against UNIT, we had two armies

What secrets lie inside the Rattigan Academy?



The Doctor and Donna are about to head back to Earth...

to play with. Let battle commence! There are some big action set-pieces that are amongst the most exciting scenes we've ever filmed."

"It's interesting when you take away the warrior's human needs," says first-time *Doctor Who* director Douglas Mackinnon, "like self-preservation and all that stuff. The Sontarans actually take pleasure in dying, which makes them quite scary! It's also important the humans actually manage to fight back. That's something that I think *Doctor Who*'s been trying to do for a while – find a way for the humans to have a little go back at the alien menace! I'm a long-time fan of the show, and am old enough to remember the earliest appearances of both the Sontarans and UNIT. So this story really has a special resonance for me."

What does Russell love about Sontarans? "They're not just war-like, they're war-obsessed! Their creator Robert Holmes really did give them so much character, and I love the way that they'll twist any sentence to become a statement of military might. They're so male! But the best thing is that simple visual trick – that their heads are the same shape as their helmets. That's genius design, one simple, crucial twist that sells the whole idea."

There's so much in these episodes, that we need to start typing faster. Martha Jones is back! Five episodes after she breezed out of the TARDIS, at the end of *Lost of the Time Lords*, Martha and the Doctor cross paths again. This story takes place after Martha's three episodes in *Torchwood*'s second series. So, how has she changed?

"Sontarans aren't just war-like, they're war-obsessed!"

"*Torchwood* viewers will know a little bit more about where Martha's at," says Freema Agyeman. "One of the original selling points of Martha was that she was this older and wiser character, so it's not that she's become more mature. She's seen a lot, experienced a lot. She's continued with all her research into alien life: even though she's not with the Doctor any more, she's still interested in all that, and it still amazes her. But she is a little hardened to it all."

"She's moved on from the Doctor," adds Russell, "she's more independent, she's got huge responsibilities. So now she's more of a match for her old friend. Although there's still plenty of room for tensions to arise! But it's just lovely to see David and Freema on screen together again, both actors making those roles so much deeper and richer. Add Catherine to the mix, and the whole thing just starts to sizzle!"

"What you've now got is three lead characters," says David Tennant, "which just gives a different flavour to the dynamic. That's always worth doing. Also, it means the story can go off in three different directions rather than just two. I guess we've got a very established structure, and so it's just always good to keep messing it up. Donna's re-introduction at the beginning of this series does that in a way we've never done before, with a different dynamic between the Doctor and his companion. So another way of mixing it up is introducing a third lead. And it's something that we'll be coming back to, later in the series..."

Quote, unquote

THE DOCTOR: Whatever you do, Colonel Mace, do not engage the Sontarans in battle. There's nothing they like better than a war! Leave this to me...

In a nutshell...

Are you ready to rumble? The war-loving Sontarans sure are. Covertly establishing a base at the mysterious ATMOS Factory and somehow aided by the Rattigan Academy, they unleash a potent terror which brings the world to its knees. Fronted by Colonel Mace and assisted by one Martha Jones, the Unified Intelligence Taskforce (UNIT for short) is at hand to tackle this invasion... but do they really know what they're up against? And can the Doctor and Donna avoid getting caught in the crossfire?

capable of in the twenty-first century. Although the Doctor doesn't necessarily approve. It's not always an easy reunion, as you'll see..."

Similarly, you'll just have to wait and see how Donna and Martha get along in these episodes – not to mention the ingenious way in which the Sontarans attempt to annex the world, from their ATMOS Factory base.

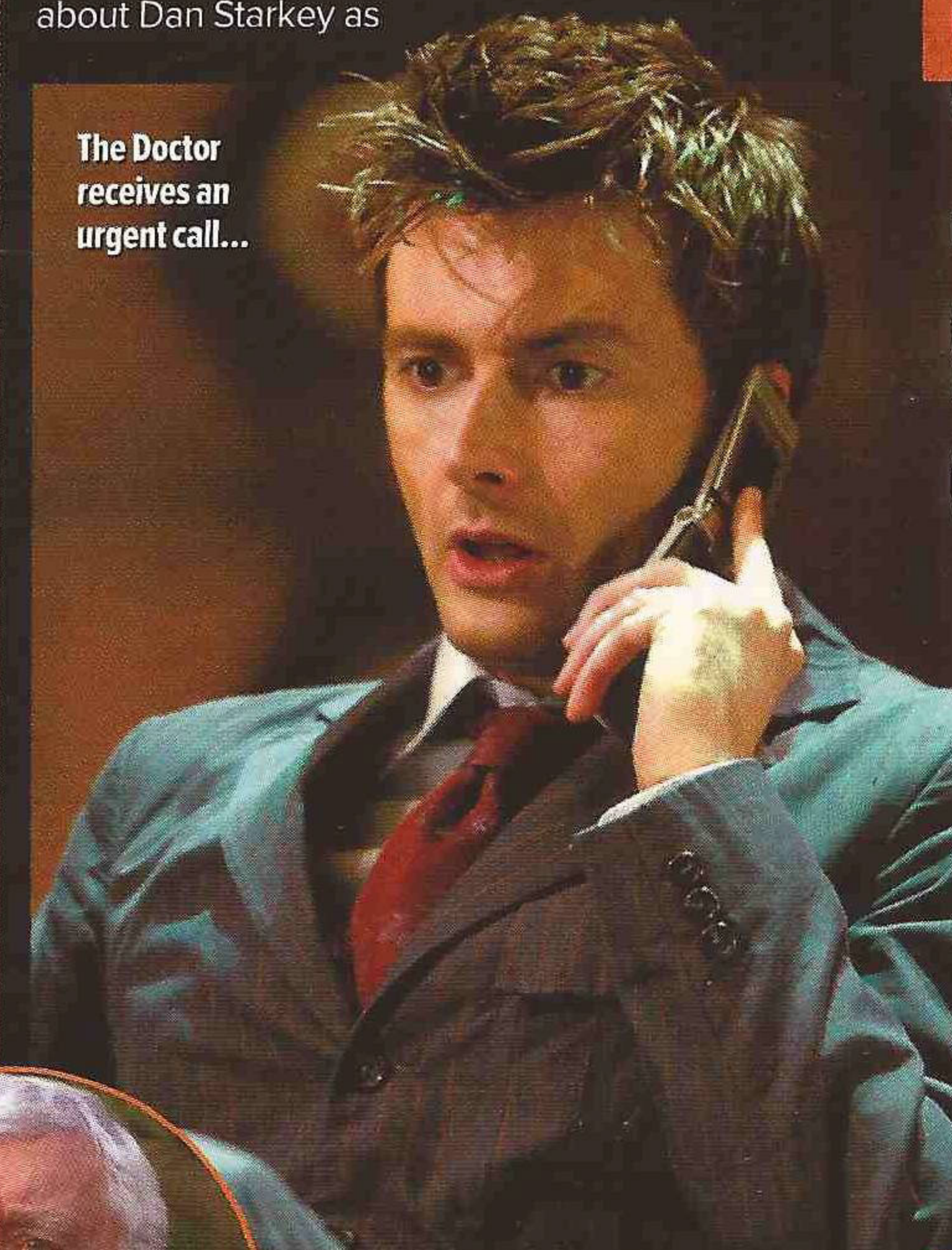
"We wanted an ecological element," teases Russell, "and then Helen came up with her brilliant ATMOS devices. And then suddenly the whole story became so much bigger and so much more important."

The Sontaran Stratagem and *The Poison Sky* are also boosted no end by the supporting cast. For one thing, Bernard Cribbins is back as Donna's grandad Wilf. "Bernard Cribbins!" gasps producer Susie Ligat. "That was a real moment: Bernard Cribbins is a big-style childhood figure, for me. He reminds me of sitting at home, watching *The Wombles* in Wimbledon! Working in *Doctor Who*, and talking to Bernard Cribbins make some very strange things go on in my head!"

Susie is similarly enthusiastic about the casting of Christopher Ryan as General Staal. Yes, that's Christopher Ryan from anarchic 1980s sitcom *The Young Ones*, in which he played 'Mike TheCoolPerson' – not to mention from 1986's epic *Doctor Who* saga *The Trial of a Time Lord*, in which he played Lord Kiv.

"Christopher Ryan's great," Susie enthuses. "He was absolutely the best man for the job. I didn't go into the audition with any knowledge of his *Doctor Who* history. I just went in there and thought, 'General Staal. No-brainer!' We felt that about Dan Starkey as

The Doctor receives an urgent call...



Donna's grandad Wilfred Mott.

well, who plays Commander Skorr. I'm chuffed to bits that we've got such good actors as our two lead Sontarans."

"As opposed to looming

Cybermen," notes Russell, "we wanted

the Sontarans to be stocky and strong – there was always that notion that they came from a high-gravity planet, wasn't there? Or is that just fan lore? Wherever it's from, it sank into my head! So once Chris was cast, then we had to make all the other Sontarans the same height, because they're clones. And it's worked brilliantly: they look like a completely different type of army. Cos, yes, you get to see lots of them!"

Ludicrously thrilling, isn't it? While this spectacular tale works brilliantly as a nostalgia-fest for anyone with the big picture on *Doctor Who*'s heritage, the good news is that it won't alienate anyone who's just turned on their TV.

"All of this stuff seems brand new and clean to a new audience – it's still essentially monsters versus soldiers!" says Russell. "And there's plenty more going on in the story, with ATMOS, the mysterious Rattigan Academy, not to mention Donna's return home. We'd never steep David Tennant in nostalgia, he's too lively and vital a Doctor to dwell on the past!"



**NEW SERIES
NEWS!**

» Site-seeing!

As the new series approaches, the official *Doctor Who* website will be offering a brand new look, featuring interactive offerings and features.

"We're all incredibly excited about the return of *Doctor Who*," says Jo Pearce, *Doctor Who* New Media executive producer. "The new website will be a fun and magical place to explore, it will house a wealth of magical content. And don't forget that you'll be able to watch the latest episode again online via the *Doctor Who* website."

Among the new features is an innovative video tool which will allow fans to create "the ultimate *Doctor Who* trailer". The video tool



will allow users to manipulate a wealth of clips, sound effects and music tracks to create their trailers. It will also be possible to play with green screen footage from the series, overlaying it to create unique and exciting visual combinations.

Other highlights to look out for include: Celebrity Comic Maker (brand new mini adventures from the series' writers), as well as an updated version of the regular Comic Maker; 'The Monster Files' – a video series giving the low-down on the Doctor's deadliest foes; Behind the scenes video coverage of Series Four; Episode commentary podcasts from the stars and crew; and the return of 'Fear Forecast', where a panel of kids preview each episode. There'll also be new brand new quizzes and puzzles, screen savers and exclusive wallpapers.

"We've also planning several exciting projects rolling out later in the series and beyond," teases site producer Rob Francis. "You'll be able to find out much more about these on the site and in the pages of *DWM* just as soon as we can announce them."

More *Doctor Who* is planned for the BBC's other interactive platforms, including iPlayer (it was the first show to embed iPlayer into its website), mobile phones and the Red Button.

» Baptism of fire (and ice) for Donna!

The new series of *Doctor Who* begins on BBC One on Saturday 5 April, although at the time of going to press the exact transmission time was still to be confirmed.

"The press launch is being planned closer to transmission than last year, so it's more of a première, like our Christmas episodes," explains *Doctor Who*'s executive producer Russell T Davies, "so it won't have happened before this *DWM* is printed. But keep your eyes open, we're hoping to assault the press with Series Four's arrival. There are plenty of appearances and interviews being planned for David and Catherine – though it's too early to confirm at this stage – so just keep a lookout!"

DWM understands that David Tennant and Catherine Tate are tentatively scheduled to appear on BBC One's *Friday Night With Jonathan Ross* on Friday 4 April, while other interviews with the pair may appear on Radio 1's *Chris Moyles Show*, Virgin Radio's *Christian O'Connell Show* and Radio 5 Live. David Tennant may also appear on Channel 4's *Paul O'Grady Show* in the week of the series launch. All of these are, of course, subject to change, so keep your eyes and ears open!

» Journey's End...

As this issue hits the news stands, shooting should have just finished on the two-part finale. *DWM* can now confirm several guest stars for the story. **Michael Brandon** will play General Sanchez. Producer Phil Collinson tells us, "As one of my last pieces of guest casting, it's an absolute delight to welcome Michael to Cardiff. In full uniform! That's him, not me. But it's a very exciting role and we're thrilled that Michael was able to join us."

Other cast members for the story include **Andrea Harris**, **Marcus Cunningham**, **Kelly Hunter**, **Amy Beth Hayes**, **Gary Milner**, **Valda Aviks**,



Elizabeth Tan, **Michael Price** and **Shobu Kapoor**.

Phil Collinson continues, "By the time you read this, filming on Series Four will be complete. But the work doesn't stop – right now, at the time of writing, in mid-March, we've just locked the picture on Steven Moffat's first episode. And I honestly think the combination of Steven, Euros Lyn and their editor, Crispin Green, has produced absolute magic, yet again – that edit suite was full of shivers and thrills and laughs! I could not be happier with the finished result, and now we're moving on to the first edit of their second episode. Meanwhile, smoke and

sparks and steam are pouring out of the Mill's machines – they've just delivered the epic images of Episode 5, and are moving straight on to the beautiful vistas of planet Midnight. In the dub, we've just finished the final mix of Episode 4, with Episode 5 to come next week – with its stirring Sontaran score, courtesy of Murray Gold. But any day now, we move straight on to editing the finale – which I'm delighted to announce has a special-length Episode 13. It even had a whole extra week's filming allocated to it! It's my last episode as producer, and I'm going out in style! And that's my last piece of news for *Gallifrey Guardian* – after being delighted and thrilled and raising the bar for four solid years, I'm off for a good lie down. Thank you folks, and farewell!"

Before leaving, Phil gave three new episode titles to *DWM* – Episode 5 is *The Poison Sky*, Episode 9 is *River's Run* and Episode 13 is *Journey's End*.

"The TX-week *Radio Times* will have the titles for Episode 6 and Episode 11, with a full series guide, by yours truly," says Russell T Davies. "The only title you won't find in the *Radio Times* is Episode 12's. It's being kept secret for a little while longer, since it gives away too much of the plot! But it consists of three words. And no, none of them begins with a D. Why would they?! Sorry, but you'll just have to wait..."

» Sarah Jane gets underway!

The second series of *The Sarah Jane Adventures*, the CBBC spin-off from *Doctor Who*, starring Elisabeth Sladen as the Doctor's former companion Sarah Jane Smith, is about to go into pre-production.

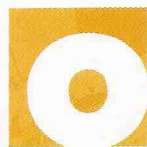
"Nikki Smith is now in the producer's chair, while Matthew Bough becomes the Series Producer," Russell T Davies tells *DWM*. "The first block consists of four episodes, to be directed by Michael Kerrigan. Michael's an old

Doctor Who hand, having directed 1989's *Battlefield*, and was a brilliant choice to launch Series Two, so it's great to welcome him to Upper Boat."

Writers for the 12-part series include Phil Ford, Gareth Roberts and – just confirmed – Joseph Lidster, who wrote the *Torchwood* episode *A Day in the Death*.



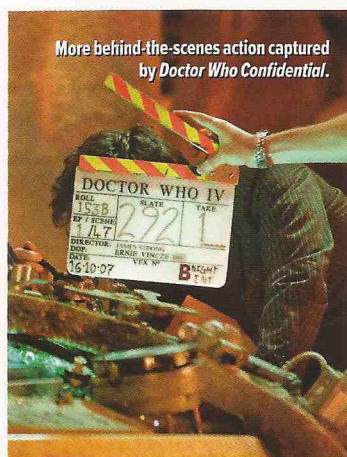
» Doctor Who Confidential counts down to the new series...



once again, just as for the past three years, each episode of *Doctor Who* will be followed by a special 'making-of' programme on BBC Three. **DWM** spoke to *Doctor Who Confidential* producer Zoe Rushton.

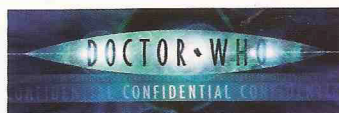
Hello Zoe. We're looking forward to 13 new editions of *Doctor Who Confidential*. What are you most excited about viewers seeing?
Catherine Tate is an absolute dream to work with. She adds a whole new element to *Doctor Who* and a new spark to *Doctor Who Confidential* too. David Tennant has been as charismatic as ever and his tireless enthusiasm is a huge part of *Confidential* again this series. Some fabulous guest stars have meant more great interviews and as the main show pushes the boundaries even further for the fourth series running, we've captured all the best bits along the way.

Last year *Confidential* changed to 45-minute episodes – will this continue with Series Four?
Yes, it's 13 45-minute episodes, so we made sure we were on set even more this series – and so have a wealth of



backstage stories to tell and the greater luxury of being able to explore avenues we haven't been down before.

After four years of *Confidential*, is it difficult to try to keep the format fresh? Will there be any unusual approaches for this year?
Definitely. With every new series comes the pressure of



trying to be a bit different without straying too far from the tried and tested format. This season kicks off with a great start though because for Episode 2 we travelled with the main production to Italy and obviously filmed all the backstage action but we also took David Tennant to Pompeii and Mount Vesuvius, where we got some amazing material. So keep an eye out for that!

We've also managed to capture some extra special moments, for example in Episode 1 – we feature the readthrough quite heavily, which is a fantastic insight into what goes on in the early stages of production. So all in all most episodes this year have a new slant to them, or a new element that hasn't really been seen before.

Plus we've got a few episodes later on in the run which feature older *Doctor Who* episodes, so hopefully there'll be something for everyone.

Who will be narrating the episodes this year?
We've gone for the legend that is Anthony Head again this year. Hoorah!

Finally, can you tell us some of the new episode titles for the series?
Yes, Episode 1 is *A Noble Return*; Episode 2 is *The Italian Job*; Episode 3 is *Oods and Ends*; and Episode 4 is *Send in the Clones*.

EXCLUSIVE!

» Third series for the Eighth Doctor & Lucie

Plans are underway for a new series of *Doctor Who* audio adventures for 2009. Big Finish's executive producer Nicholas Briggs has revealed to **DWM** that a third series of stories featuring Paul

McGann's Eighth Doctor and his assistant Lucie Miller is now in pre-production, with recording due to take place this summer.

Meanwhile, line producer David Richardson will be overseeing the first three monthly *Doctor Who* releases of 2009. These will take the form of a continuing mini-series with an overall story arc, centred on one Doctor alongside a brand new companion.

"This mini-series has reached a very advanced stage," says David. "We've cast the new companion, and will be moving full tilt to record the stories at the end of April. The episodes will be directed by Jason Haigh-Ellery and Lisa Bowerman."

Back to the near future, and June's release is the three-part *The Death Collectors* alongside one-parter *Spider's Shadow*, both written by Stewart Sheargold and starring Sylvester McCoy as the Seventh Doctor. The three-parter's main guest star is Katherine Parkinson.



» Doctor Who's longest ever story set for 2008 DVD release

Coming soon to DVD will be *The Trial of a Time Lord*, the epic 14-part story from 1986 which comprised

Colin Baker's final season as the Doctor. Extras for this bumper release will include in-depth documentaries, deleted and extended scenes, commentaries with cast and crew, contemporary clips from other related programmes and photo galleries. No release date has yet been confirmed.

Meanwhile, 2!entertain has told **DWM** that June's release is likely to be *K9 Tales*, a box set containing *K9's* very first story, *The Invisible Enemy* (1977) as well as *K9 and Company*, *Doctor*

Who's first ever spin-off from 1981, which starred Elisabeth Sladen as Sarah Jane Smith and John Leeson as K9.

A last-minute change in the schedule has meant that this month's *Doctor Who* DVD release is 1982's *Black Orchid* (see the preview on page 19 for further details) while 1978's *The Invasion of Time* will now be released on 5 May. At the same time, a box set entitled *Bred For War*, will be released.

The set will comprise of all stories featuring the Sontarans to date: *The Invasion of Time*, *The Time Warrior* (1974), *The Sontaran Experiment* (1975), and *The Two Doctors* (1986). Turn to pages 42 and 52 for more about these last two adventures.



» Verity's BBC4 tribute night

BBC Four is to broadcast a special tribute night of programmes on Saturday 5 April 2008, in honour of Verity Lambert who died on 22 November 2007. As well as being *Doctor Who's* first producer from 1963-1965, Verity oversaw many other successful programmes during her career, including *Edward & Mrs Simpson*, *GBH* and *May to December*.

The themed evening will include a specially-made documentary, featuring contributions from John Hurt, Alan Davies, Lynda La Plante, David Renwick and Robert Lindsay.

Following the documentary will be repeats of some of Verity's most notable shows, including screenings of *Doctor Who*, *The Naked Civil Servant*, *Minder* and *Jonathan Creek*.



» Nominations for the Doctor and Sarah Jane

Both *Doctor Who* and *The Sarah Jane Adventures* have been nominated in this year's prestigious Royal Television Society Programme Awards.

Doctor Who faces competition from *Skins* and *The Street* in the Best Drama Serial category. In addition, David Tennant is also nominated as Best Actor, for his performances in both *Doctor Who* and *Recovery*.

Meanwhile, *The Sarah Jane Adventures* is nominated alongside *Desperados* and *My Life as a Popat* for Best Children's Drama.

The winners were due to be announced on 19 March.

» Romans out from BBC Audio

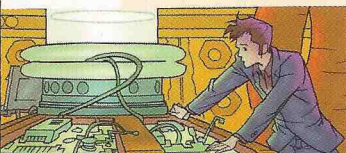
The soundtrack to 1965's *The Romans* is released by BBC Audio on 5 May. William Russell, Ian in the story, provides linking narration for the CD, which also features radio archive insights into the real Nero, as well as a 1996 interview with Jessica Carney about the life of her grandfather, William Hartnell.

June will see the publication of two more audiobooks; Fifth Doctor story *Black Orchid*, read by Michael Cochrane, and *Doctor Who and the Auton Invasion* (an adaptation of 1970's *Spearhead from Space*), read by Caroline John. *Doctor Who and the Dæmons* is now scheduled for August.



» New DWAs

Doctor Who Adventures, the magazine for younger readers, has four issues out this month. Issue 58 comes with a free trainer bag and features a look at the Second Doctor; issue 59 comes complete with monster magnets and an interview with David Tennant and Catherine Tate; and issue 60 takes a look at the Third Doctor and shows you how to draw the Dalek Sec hybrid. The mag is available from all good supermarkets and newsagents, priced £2.10.



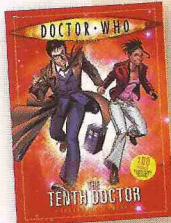
» Torchwood trading cards

Following the success of the *Doctor Who Battles in Time* card collections, GE Fabbri is launching a new *Torchwood Trading Card Collection*, aimed at the adult collector. With images of aliens and monsters from both series of the *Doctor Who* spin-off series, 200 brand-new trading cards will be launched in shops across the UK on Wednesday 16 April, priced £2.99 per pack. Each pack contains nine randomised cards, plus there are rare foil, holographic, bumpy, glow-in-the-dark and lenticular cards to look out for. Gameplay rules will be available at www.torchwoodcards.com.



» Tenth Doctor Collected Comics

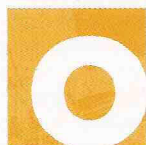
The next *Doctor Who Magazine* Special Edition will be *The Tenth Doctor Collected Comics*, featuring



four complete comic strip adventures first printed in *DWM* 381-390. The volume follows the success of *The Ninth Doctor Collected Comics*

published in 2006. The new volume includes *The Woman Who Sold the World* [first printed in *DWM* 381-384], *Bus Stop* [*DWM* 385], *The First* [*DWM* 386-389] and *Death to the Doctor!* [*DWM* 390]. The 100-page edition is on sale from 10 April, priced £5.99.

» New exhibition opens at Earls Court!



Over the years, there have been many exhibitions showcasing the monsters, props and costumes from *Doctor Who*. Currently there are three in the UK – in Cardiff, in Land's End and, just opened, in Earls Court, London. *DWM* spoke to Martin Wilkie, head of the company that created these most recent exhibitions, Experience Design and Management Ltd.

Hello Martin. How did the exhibitions come about?

The original *Doctor Who* exhibition came about after the success of the BBC's Special Effects Exhibition held at the Science Museum way back in 1971. From there, Lorne Martin at the BBC explored the possibilities of holding specific *Doctor Who* exhibitions and the rest is history. There have been well over 20 – the one at Longleat House in Wiltshire remained popular with fans and the visiting public for over 30 years!

Who are the exhibitions aimed at?

Everyone seems to love the Doctor so I guess 'everyone' is the real answer here. The mainstay of our visitors seem to be the family market which pretty much reflects the viewing audience. But suffice to say we get an incredible range of ages and groups plus many people who have travelled from overseas just to get 'Up Close' to *Doctor Who*.

Did you ever visit *Doctor Who* exhibitions when you were younger?

That's a bit of a trick question, as my father ran the BBC's Visual Effects Department, so in a way the exhibitions came and visited me! We always seemed to be surrounded by various monsters and props when I was growing up. I think it's that fascination with just how fabulous these creations are that has been the basis for my continued enthusiasm for the exhibitions.

What's the best part of your job?

Everything apart from unloading the lorries! Our team

is very privileged to get to see the sheer genius of how the programme is created and we are extremely grateful to the design and production team for allowing us the access we get to the items on display. But I have to say that the real buzz is when I hear a child scream in terror at meeting a Dalek face-to-face!

What are your favourite exhibits?

Daleks and Cybermen will always sit at the top of the list for me, and for most of the visitors I have to say. I think the redesign of these sums up the amazing quality and artistic flare of the series and those behind it. However there are still surprise exhibits and the Weeping Angel has been an amazing hit with the public. As for new stuff, well, Millennium Effects has put together a display showing just how they make an Ood head and I'm hoping that this display will prove to be a real hit.



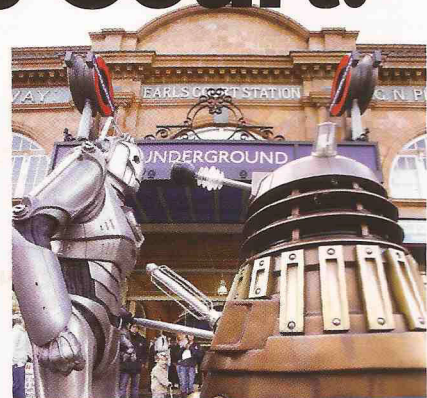
Do the exhibitions vary much from each other?

We are very excited by having so much space at Earls Court – the Museum Hall is almost 200 square metres in size. So in terms of quantity this exhibition will contain the most ever collected together in one place. However we have steered the exhibitions forward for this year with an entirely new style of exhibition that will be opening at Spaceport in Merseyside at the end of May entitled 'The Art of *Doctor Who*'. Thanks again to both the design and production departments we will be telling more of the story behind the programme and just how the various teams turn it from script to screen. The exhibition in Cardiff Bay is staying for the foreseeable future, and we hope to bring more of the larger set items here over the coming few years. And of course we still have the *Doctor Who* Museum in Blackpool that features many of the classic monsters, props and costumes from the past 45 years.

What plans do you have for the future?

We're glad that there is still a huge interest in the Doctor and we are discussing further tours around Britain including, hopefully, the Midlands, Scotland and Northern Ireland. Watch this space. And, er, time...

For more information on the *Doctor Who* exhibition and to book tickets visit www.eco.co.uk or call the box office on 0871 2301092.



» WIN! Tickets to Earls Court!

Deep beneath Earls Court Exhibition Centre in the Museum Hall, a whole new universe is being created. In the largest exhibition of its kind ever, you'll have the chance to get up-close and personal to many of the actual props, costumes and monsters from *Doctor Who*, together with some fascinating insights into how the programme is made. Around every corner lurks another incredible creature – Slitheen, Ood, Daleks, K9 and even the massive Empress of the Racnoss have been brought to London's Earls Court.

Thanks to the generosity of the exhibition's organisers, *DWM* has TEN pairs of tickets to give away to lucky readers. For your chance to win, simply answer the question below:

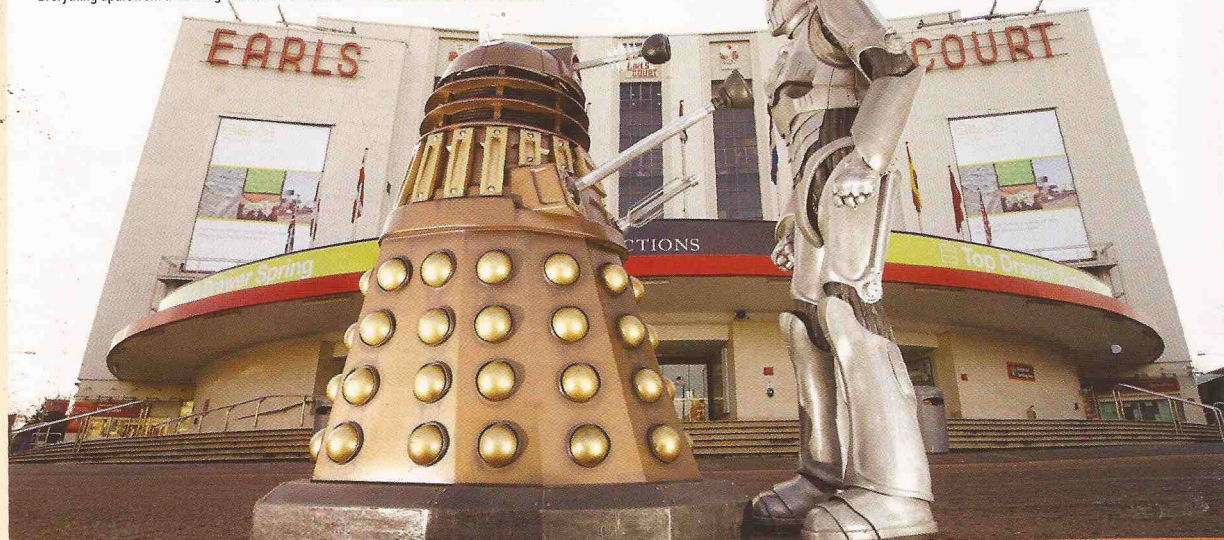
Who owned a *Doctor Who* exhibition of sorts in the 2005 episode *Dalek*?

- (a) Henry Van Statten
- (b) Henry Kelly
- (c) Lenny Henry



Send your answer to the usual *DWM* address marked THE SPACE MUSEUM by 1 May 2008. Good luck!

* Tickets are valid Monday-Friday, March-September 2008. Normal price of tickets £9.00 adults, and £7.00 for juniors (4-16). The *Doctor Who* exhibition operates a timed ticket policy and at busy times, visitors may experience delays to entry.



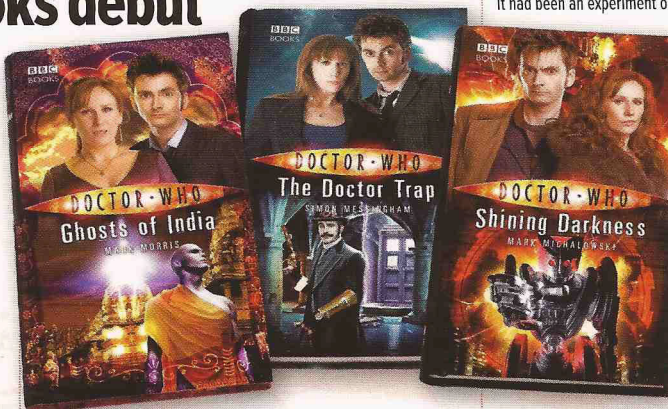
EXCLUSIVE!

More from Martha as Donna gets set for her BBC Books début

This month sees the release of three new novels from BBC Books: *Martha in the Mirror* by Justin Richards, *The Many Hands* by Dale Smith and *Snowglobe 7* by Mike Tucker. DWM speaks to the three authors on page 20, and we also caught up with range editor Justin Richards to find out what's coming up for the range...

Hello Justin. For the first time, you've decided not to introduce the new companion in the books at the same time as in the TV show. Why continue with Martha rather than introduce Donna?

Good question! Although we have met Donna before, she's a subtly different character in the new series, and it's been over a year since we saw her in *The Runaway Bride*. So the choice for this set of books was whether to wait until mid-series before publishing, to give us time to develop books with Donna in, or to publish this set to tie in with the beginning of Series Four and use Martha. And it's easier for us writers to use Martha, a character we already know, and to be able to take a bit of time, than to rush to write books with Donna, in the few weeks we'd have in-between seeing completed 'Donna' footage and the deadline for delivering the books. So we've got the writers for the upcoming September books fully 'Donna-ised', if you like, in good time. We did the first books featuring Martha roughly this time last year, but we published a little later – mid-series in fact. There's a set, finite amount of time it takes to get a book written, proof-read, typeset, printed and into the shops, whereas conceivably you could re-edit the TV show right up until the day of transmission, which is a luxury we don't have...



Also, Martha hasn't really gone away...

Well, she is back this series, that's another thing – it's not like with Rose, where it would have been a bit strange continuing to produce books about a character who we knew – at least at the time! – that we weren't going to see again. The other thing that constrains us a bit, and would have been a problem for us this year, is how soon we are able to get hold of approved photographs of the main cast. The photoshoot with Catherine Tate was later in the process than the previous photoshoots, and you do want to use photos of the Doctor and Donna rather than of Catherine Tate and David Tennant! We've just got those in time for the latest non-fiction book *Starships and Spacestations*, which is coming out in May rather than March. And given that we had to make these decisions back in September, it made sense to go with Martha. As you say, Martha's still around, in *Torchwood* as well as in *Doctor Who*, so she's still very much in the public imagination.

For the first time last year you produced an additional set of three books at Christmas to add to the 'spring' and 'autumn' sets. How do you feel that experiment worked?

It had been an experiment out of necessity, in the first instance, with the first lot of *Torchwood* books – we'd planned to have those out a bit earlier, but circumstances meant that Christmas was the earliest we could do it. There's a widespread philosophy in publishing that you don't publish on Boxing Day because nobody will buy the books. But somebody – not me! – took the brave decision that in this instance, there might be a post-Christmas market for little Johnny with his WH Smith token. And in fact those *Torchwood* books did supremely well, so it seemed to make sense to do the same with the *Doctor Who* books last year – particularly since with *Doctor Who* you have an hour-long Christmas Special going out the day before, so there's a tie-in with broadcast.

Three years in, is it easier for writers to come to a quicker understanding of what makes *Doctor Who* tick these days?

Yes and no. Now we've got some products that writers can look back at, everybody has a better understanding of what *Doctor Who* is in the twenty-first century. Having said that, we still have to work very hard to get it right. You can be the world's best novelist but that doesn't mean you can write a *Doctor Who* novel, in much the same way as being the world's best script writer doesn't necessarily mean you could have a handle on how to write an episode of *Doctor Who*!

The first *Doctor Who* novels featuring Donna Noble – *Ghosts of India* by Mark Morris, *The Doctor Trap* by Simon Messingham and *Shining Darkness* by Mark Michalowski – are published in September.

DOCTOR • WHO

WHO's at Earls Court

from March 20th 2008

www.doctorwhoexhibition.com

Open 7 days, from 10.00am to 6.00pm. Last entry: 5.00pm.
To buy tickets in advance, please visit www.seetickets.com/doctorwho
or call the box office on 0871 230 1092.



» In the Shops

Your guide to the upcoming Doctor Who DVDs, CDs, books and magazines...

April

MONDAY 7

Talking Books *Doctor Who and the Creature from the Pit*

[read by Tom Baker],

Doctor Who – The Myth Makers [read by

Stephen Thorne] BBC

Audio £17.99 each

CD *Who and Me*

[autobiography by

Barry Letts] BBC Audio £15.99

THURSDAY 10

Books *The Many Hands* by

Dale Smith, *Martha in the*

Mirror by Justin Richards,

Snowglobe 7 by Mike Tucker

BBC Books £6.99 each.

Mag *Doctor Who*

Adventures 59 BBC

Magazines £2.10

MONDAY 14

DVD *Black Orchid*

by Terrence Dudley

[Fifth Doctor, Adric,

Nyssa & Tegan]

21entertain £12.99

THURSDAY 17

Mag *Doctor Who Adventures*

60 BBC Magazines £2.10

THURSDAY 24

Mag *Doctor Who Adventures*

61 BBC Magazines £2.10

ALSO THIS MONTH

CD *The Haunting of Thomas*

Brewster [Fifth Doctor and

Nyssa] Big Finish £14.99

CD *The Skull of Sobek*

[Eighth Doctor and Lucie]

Big Finish £10.99

May

THURSDAY 1

DWM 395 Panini

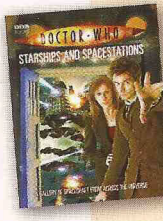
£3.99

Book *Starships*

and Spacestations

by Justin Richards

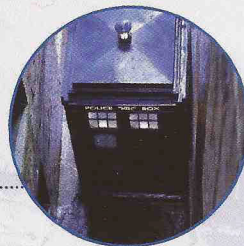
BBC Books £7.99



All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...



■ GONG FOR A SONG



David presents Kylie with her gong at the Brits.

David Tennant presented Kylie Minogue with her International Female Brit Award on 20 February (she picked up Sexiest Woman at NME's bash on 28 February). At the Brits (attended by Billie Piper) Kylie also performed while Tom Baker provided nominations voiceovers. David contributed to Channel 4's *Williams and Lucas: New Heroes of Comedy* on 29 February: His *Dixon of Dock Green* radio performance is repeated until 14 April. 1994's *Takin' Over the Asylum*, in which he played Campbell, receives DVD release on 2 June with animation *Free Jimmy* for which he voiced Hamish tentatively scheduled the same month.

■ GOLDEN ROSE

Both Billie Piper and *Secret Life of a Call Girl* are nominated for the Rose D'Or in Lucerne (2-6 May). Freema Agyeman narrated BBC Three's *Bizarre ER* about unusual British accident and emergency cases. She lately attended *The Sarah Connor Chronicles* Virgin 1 launch party and Elle Style Awards and spoke to Simon Mayo (Radio 5 Live).

■ JUDGE JOHN

John Barrowman, a guest of Paul O'Grady on 4 April, is a judge on BBC One's *I'd Do Anything* until 31 May having performed similar for Eurovision

– Your

Decision

(1 March). He has committed to Birmingham Hippodrome's *Robin Hood – The Pantomime Adventure* in December and is tipped to star in a revival of the musical *Barnum* in Autumn 2009. Opening a kennel block at Cardiff Dogs Home on 27 February he fell for a 12-week Jack Russell terrier, adopting him as Captain Jack.

■ G.I. CHRIS

Christopher Eccleston plays Scottish arms dealer Destro in Stephen Summers' *G.I. Joe* movie due August 2009. His pride as patron of theatre company *Celebrity Pig* shone through when a short film about the learning-disabled outfit aired on BBC One's *Inside Out North West* on 22 February.

■ WRITERS CORNER

Steven Moffat's *Joking Apart* Season Two DVD was released on 17 March via www.replaydvd.co.uk. Paul Cornell is adapting Iain M Banks' *The State of the Art* for Radio 4. His new Marvel title is *Captain Britain* and *MI-13*, previously codenamed *Excalibur* (DWM 388).

Stephen Greenhorn and Gareth Roberts are writing for a new Red Planet Pictures BBC One Saturday night family drama provisionally titled *The Ministry*. The company has enlisted Mark Gatiss to help develop a new sitcom.

■ LOVE & NO MONSTERS

Dan Zeff has directed four-part drama *Lost in Austen* for ITV1, a *Pride and Prejudice* reinvention featuring Christina Cole. Joe Ahearne has received an extended commission for supernatural drama *Apparitions* (DWM 387/392),

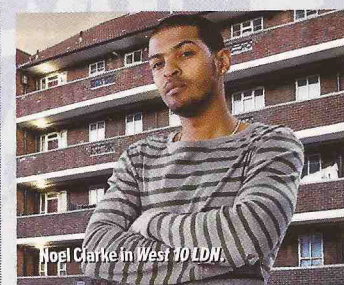
having originally written and directed a two-part special.

■ THEATRE NEWS

Maureen O'Brien's play *The Cutting* received a US première at Stoneham Theatre near Boston in early March. Andrew Cartmel political drama *Under the Eagle* ran at London's White Bear in February/March. Kate O'Mara (lately Rosetta Froom in *Doctors* and a *Loose Women* guest) stars in *Lunch with Marlene* at London's New End Theatre until 27 April. Conrad Westmaas features in a touring production of *Romeo and Juliet* which begins at the Globe Theatre on 18 May (see www.shakespeares-globe.org).

■ BRIGADIER DEMOTED

Nicholas Courtney is reduced in the ranks for his role as Colonel Brian Masfield in TV movie *Murder by Appointment*. Bernard Cribbins was a guest on *The Alan Titchmarsh Show* (25 February). Noel Clarke [below in BBC Three pilot *West 10 LDN*, which



he scripted) was the *My Big Break* subject (*Radio Times* 8-14 March). Verity Lambert's final production, *Love Soup* Series Two, airs until 17 May. BBC One's *The Passion* featured Penelope Wilton as Mary, Daniel Evans as Matthew, Dean Lennox Kelly as James and Tom Ellis as Philip.

■ OBITUARY

Noel Coleman, who played General Smythe in *The War Games*, died on 12 October 2007 aged 87. <www>

» WIN! Black Orchid DVDs and new Tenth Doctor Novels!



Black Orchid is out soon on DVD from 21entertain priced £12.99. This two-part story from 1982 stars Peter Davison as the Fifth Doctor and is released complete with extras including a commentary, contemporary clips, featurettes, and an Easter Egg.

You could win one of FIVE copies by answering this simple question:

What sport does the Doctor get to indulge in during this story?

- (a) Cricket
- (b) Unicycle Polo
- (c) Monkey Tennis

Answers (postcards or stuck-down envelopes only please) to the DWM address on page 16 marked THAT'D BE A HOOT! by 1 May 2008.

BBC Books has released three new novels featuring the Tenth Doctor and Martha Jones – *The Many Hands*, *Martha in the Mirror* and *Snowglobe 7*. Answer this question and you could win one of FIVE sets of books!

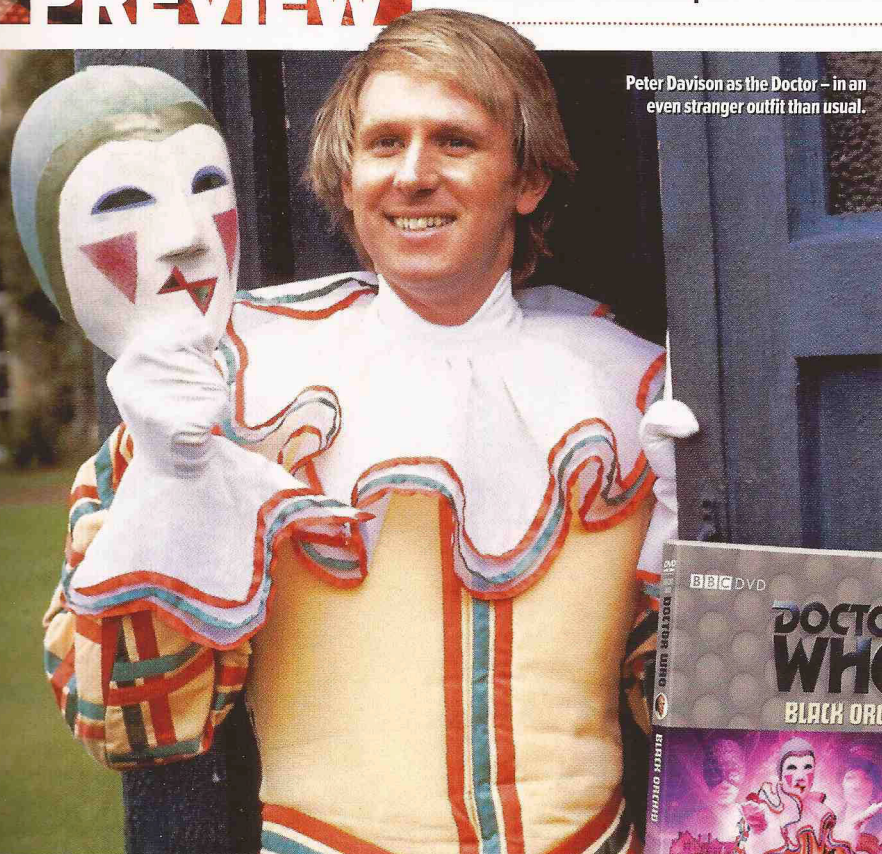
According to the proverb, what do 'many hands' make?

- (a) ... light work
- (b) ... a round of applause
- (c) ... Davros jealous

Send your answer (postcards or stuck-down envelope only please) to the DWM address on page 20 marked "OH MY WORD!" by 1 May 2008. Good luck!



David Darlington talks to the team behind the extras for 1982's two-part Fifth Doctor story, *Black Orchid*...



Peter Davison as the Doctor – in an even stranger outfit than usual.

DISC INFO

FEATURING The Fifth Doctor (Peter Davison), Adric (Matthew Waterhouse), Nyssa (Sarah Sutton) and Tegan (Janet Fielding)
WRITTEN BY Terence Dudley
FIRST BROADCAST 1-2 March 1982

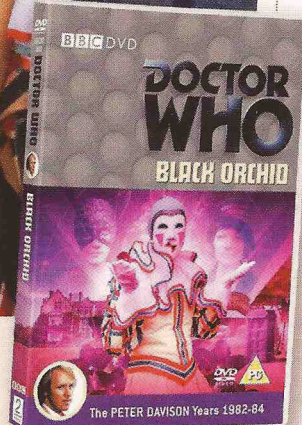
THE STORY The TARDIS arrives in 1925 where, due to a case of mistaken identity, the Doctor ends up playing in a local cricket match. The travellers meet Lady Cranleigh (Barbara Murray), Lord Cranleigh (Michael Cochrane), and Ann Talbot – who is the spitting image of Nyssa. The Doctor and friends then accept an invitation to a masked fancy dress ball, where events take a more sinister turn as a number of murders take place at Cranleigh's country home. Naturally enough, it is the Doctor who becomes the prime suspect...

EXTRA FEATURES

- Commentary with stars Peter Davison, Matthew Waterhouse, Sarah Sutton and Janet Fielding
- *Now and Then*: locations of *Black Orchid* featurette
- Deleted Scenes
- Film Restoration demonstration featurette
- *Blue Peter* item on costumes including a brief preview of the story
- *Points of View* item featuring viewer responses to Season 19
- *Stripped For Action* feature on The Fifth Doctor comic strips
- PDFs: Radio Times listings
- Photo Gallery
- Programme and Production Note subtitles
- Easter Egg
- Coming Soon: *The Trial of a Time Lord*

» Black Orchid

DVD 2 | **entertain** | **CERT** PG | **PRICE** £12.99 | **OUT** 14 April 2008



recordings survive, those fans can also enjoy the story looking rather more summery and colourful than it ever has before.

Those colourful locations are also the focus of one of Richard Bignell's occasional *Now and Then* features on how the filming locations have changed in the intervening years. When researching these, does Bignell prefer to come across a location so recognisable and largely unspoilt since the original filming, or something so radically changed that he has to embark on detective work just to find out what bits fitted where?

"A mixture of both!" Bignell smiles. "It can be really interesting when you visit a place for the first time and you try to work out how it was used in the original filming, because quite often, even on well established locations, various changes take place. When I submitted the piece for *Black Orchid*, [DVD content producer] Steve Roberts got in touch as he thought I'd made a mistake – that I'd got the doors into and out of the station mixed up as they opened up the wrong way! It certainly did look a bit odd – but it was just that over the years, the door had simply been hung the other way round..."

How does Bignell decide what stories to give the *Now and Then* treatment to? "It's pretty much

a quiet, half-forgotten gem is Season 19's *Black Orchid* – a period-piece murder mystery, appreciated at the time by fans and casual viewers alike as an oasis of quaintness in a fairly melodramatic period for the show. Not that you'd guess that from the commentary on this DVD!

"I've always really liked *Black Orchid*," says Richard Molesworth, who produced that commentary track. "At a time when most other stories were about rampaging monsters who wanted to take over the universe, here was a nice small-scale affair which allowed the TARDIS crew to step back from galactic concerns and enjoy a game of cricket and a party. So I was expecting a lot of warmth for the story from the four commentators – but boy, was I in for a shock!"

The four commentators – Peter Davison (the Doctor), Janet Fielding (Tegan), Matthew Waterhouse (Adric) and Sarah Sutton (Nyssa) – have previously been reunited for the DVD commentary tracks on *The Visitation* and *Earthshock*. Those sessions proved to be very entertaining – boisterous even – so fans of this team might be surprised at just how little regard the stars hold for this particular adventure.

"I don't think I've heard another commentary where the contributors were more out-of-step with the 'received fan-wisdom' of a story than with *Black Orchid*!" Molesworth muses. "It's not the greatest of stories for Adric, so I was prepared for Matthew to be a bit down on it – but I also knew that Sarah was very fond of the episodes, so I thought that would help balance things out. But I'm afraid *Black Orchid* gets a bit of a bruising! As producer, this gives you a small problem. Do you ask your commentators to back off and

"This was a story where the crew stepped back from galactic concerns and went to a party!"

put a rosy spin on things, or let them comment on the problems they perceived; and let the listener make up their own minds on the validity of the arguments put forward? I chose the latter approach. Mainly!"

Fans of the story can, however, choose to indulge the stars on this one aspect of the DVD and find plenty elsewhere to enjoy. Since *Black Orchid* used a lot of location film material, and is a story for which the original location film

down to personal choice," reckons Bignell. "Daniel Hall [2|entertain's Commissioning Editor] loves the *Now and Then* features, so he's happy for me to do them whenever I want. I tend to choose stories that have a number of varied locations or which use a central location in an interesting way – you can't spend too long looking at any one place otherwise the end result is boring, so you need to have enough different locations or areas to look at to keep the thing moving over a ten-minute feature. Of course, it also depends on whether I can gain legitimate access to the various locations I need to visit. With *Black Orchid*, two of the principal locations are not on public property, so I have to get in touch with the various owners, let them know what I'm trying to do and seek their goodwill. Fortunately, most people are fairly intrigued with the idea of the feature and are usually more than happy to co-operate."



Mark Wyman discovers ghostly goings-on as he visits the recording of a new adventure for the Fifth Doctor...



» The Haunting of Thomas Brewster

WRITTEN BY Jonathan Morris **STARRING** Peter Davison, Sarah Sutton, Leslie Ash, Christian Coulson, John Pickard **AUDIO DRAMA** Big Finish **PRICE** £14.99 **OUT** April 2008 **AVAILABLE** www.bigfinish.com

arrow, smoggy streets, the Thames at night, churchyards in winter, and an 'artful dodger'... These are the stimulating starting points that writer Jonathan Morris used for his latest audio adventure, *The Haunting of Thomas Brewster*, starring Peter Davison as the Fifth Doctor.

"I wanted to attempt a Victorian ghost story," Morris tells *DWM*, "like Henry James' *The Turn of the Screw*, or Charles Dickens' *The Signal-Man*. I'm very competitive, and my impetus was to come up with something even scarier than Rob Shearman's *The Chimes of Midnight* (2002) or Joseph Lidster's *Master* (2003)."

Much of the story is related from Brewster's perspective. "That was in my first proposal," explains Morris, "The idea being that a first-person narrative is quite a Dickens-y thing to do. The brief had led me toward trying to evoke Dickens – not so much the version from Lionel Bart's *Oliver!*, as the much darker, more painfully realistic world of his books. It also allowed me to include a greater 'visual' element; ghosts tend to be mostly visual phenomena, so I hope that makes the whole thing more vivid for listeners."

"Also, Victorian swearing is great," he grins, "because you can get away with saying stuff you wouldn't normally be allowed to. However, I'm immoderately pleased to have used the word 'chavvies' in its proper nineteenth-century

"After Time Crash, it's fun to write for the Fifth Doctor as Peter would play the part now."

Although he has written for the Sixth, Seventh and Eighth Doctors, this is Morris' first Fifth Doctor script. "Writing this was just joy," he enthuses. "Peter Davison has always been a bit of a hero of mine, not just for *Doctor Who*, but for everything else he's been in, like *A Very Peculiar Practice* (1986-88). His Doctor has a sort of gentle mocking quality, as though he's travelling through time and space trying desperately to take it all seriously – and after *Time Crash* (2007), it's interesting to write for the Fifth Doctor as Peter would play the part now."

meaning! Checking to see which expressions could be replaced with authentic Victorian slang was time-consuming, but the language is part of the fun. It adds colour and texture, so even if the words aren't familiar, the context should be enough for listeners to understand it." The story spans much of the mid-Victorian age, but culminates in 1867. "I chose that year because I wanted to set some scenes on the London underground, just after its first line was built. The idea of those early steam trains in tunnels just caught my imagination..."

IN A NUTSHELL...

THOMAS BREWSTER'S DREAMS ARE HAUNTED BY THE GHOST OF HIS DROWNED MOTHER – AND VISITS BY A MYSTERIOUS BLUE BOX...

Helped by his new assistant, the young Scots scientist Robert McIntosh, the Doctor struggles to unravel the twisted knot of temporal implausibilities which bind the TARDIS to Thomas Brewster. Meanwhile, lost in the stews of Victorian London, Nyssa must face a host of spectral creatures gathering in the fog...

THE HAUNTING OF THOMAS BREWSTER is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES

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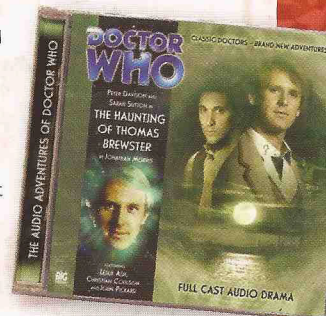
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**BIG
FINISH**

The story features a new assistant for the Doctor – scientist Robert McIntosh, played by Christian Coulson. But why the decision to introduce a new regular character? Audio script editor Alan Barnes explains: "The Fifth Doctor's relationship with Nyssa can be a little too cosy and safe – paternalistic, even – and we wanted to see how it would come alive with someone else involved."

"I got really excited as the studio for *Thomas Brewster* approached," recalls producer David Richardson. "I'd thought Jonny's script was stunning – one of those great stories that delights on first encounter, but has layers and layers that can be discovered on repeated listening."

"And I must put in some special words of praise for Leslie Ash [best known for her role as Deborah in *Men Behaving Badly*], who portrays Thomas Brewster's mother and no less than four other speaking parts. She spends one scene deep in conversation with herself and was astonishing to watch – a brilliant character actress who nailed every nuance on every take. As Mother, Leslie was asked to scream for the first time in her career. You know, I think my ears are still ringing from that piercing cry..."



John Pickard plays the eponymous Thomas Brewster.

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



Peter Davison as the very cuddlesome Fifth Doctor.

"Cuddlesome made me laugh, cry and gasp at all the right times..."

We've got loads to cover this month, including Deaths and Donna and David T... But before all of that – who wants a cuddle?

■ CUDDLY COMMENTS

I am just writing to say that I thought *Cuddlesome* was brilliant. I thought the acting was very good, and it made me laugh, cry and gasp at all the right times. I haven't seen much of the earlier series, but this made me want to buy some of the Fifth Doctor's stories on DVD and audio. My sister enjoyed it too! Thanks a lot, **DWM**!

JAMES WRIGHT

Ten out of ten for *Cuddlesome*. I loved it. The idea of evil toys coming to life, is totally a *Doctor Who* idea. It reminded me of the scene in 1971's *Terror of the Autons*, where the Master uses a doll to kill someone.

I've not ever listened to any of the other *Doctor Who* audios out there before, but if they are all as good as this, then I will need to start checking them out.

DAVID BISSET

This is my first message to **DWM**. I've meant to write to you in the past, but *Cuddlesome* made me get on my laptop and start typing straight away! I loved this *Doctor Who* audio adventure. It's the first one I've listened to and it was fantastic. When the reporter was mutated I thought how it probably couldn't be televised because it would be too frightening!

JAMES ANGUS

» Letter of the Month...

It occurred to me the other day that I hadn't actually had much connection with *Doctor Who* before the Ninth Doctor's adventures. Sure, I've got a few DVDs (I'm hoping to add to my collection this year with the Sontaran box set and *The Trial of a Time Lord* – I'm saving up my pennies!) but I've not read any novels featuring the earlier Doctors, nor listened to any of the Big Finish CDs.

So, in 2008, this is about to change – I've got my eyes peeled

for *Doctor Who* DVDs (cheap ones, especially!) and Big Finish CDs. So thank you, **DWM**, thank you for *Cuddlesome* where I can finally put Big Finish to the test. I hope *Cuddlesome* is the start of many more CDs in the future...

JACK HALL (14)

Jack wins a unique copy of the script to *Cuddlesome*, which has been autographed by the cast! More on *Cuddlesome* below...

Just listened to *Cuddlesome* – what can I say? It has to be one of the best **DWM** giveaways ever! Peter Davison's Fifth Doctor rocks throughout the adventure and the whole supporting cast is brilliant throughout.

STEVE WOMAN

Peter Davison and Roberta Taylor made a good team. Excellent post-production, particularly the battle scenes with the toys. *Cuddlesome* was possibly the best **DWM** CD to date!

GARETH PRESTON

I just wanted to write to you about the great cover on **DWM** 393. Having been a fan of Peter Davison for 25 years (and *Doctor Who* for 27 years) I've always thought that Peter Davison was adorable – and with your cover you've made the impossible possible. You made him even more adorable than he already is! You've truly made my year! I mean who is this David Tennant, who seems to be on the cover all time? (Just kidding, David!)

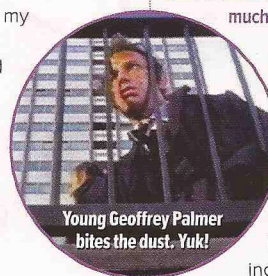
KELLI BURRIS

Meanwhile, last issue's article on *Doctor Who's 100 Greatest Deaths* stimulated much debate...

Having just received my latest issue of **DWM** 393, I feel compelled to pass along a note of sincere thanks. I've been a reader since the early 1980s and I can't say THANK YOU enough for the latest cover!

For me, Peter Davison, will always be *my* Doctor and sharing the adventures of all the Doctors, past and present, with my four-year-old son has been a highlight of being a parent. Congratulations on producing a magazine which continues to improve with age, just like the Doctor!

MICHAEL TAYLOR



Young Geoffrey Palmer bites the dust. Yuk!

■ DEAD WRONG?

I'm just reading through the latest issue of **DWM** (and while we're on the subject, let me say there hasn't been such a fine

individual issue for some considerable time), paying particular attention to the *100 Greatest Deaths* feature.

However, I was astonished that the creepiest, most chilling death in the show's history didn't get a look in. I talk, of course, of a young Geoffrey Palmer staggering, plague-ridden through the streets of London in *Doctor Who and the Silurians* (1970), pursued by the

DOCTOR WHOAH! by baxter

More notable *Doctor Who* deaths. #101: In a display of his manipulative powers, the Seventh Doctor literally confuses the Black Dalek to death...

YOU ARE DEFEATED, DALEK. YOUR HOME PLANET IS DESTROYED, YOUR LEADER, DAVROS, IS DEAD. WELL, ACTUALLY IT'S A BIT HARD TO TELL, ISN'T IT? COS HE MIGHT ACTUALLY GO ON TO BECOME THE EMPEROR DALEK WE SAW IN 'EVIL OF THE DALEKS' WHICH IS TECHNICALLY IN THE PAST... OR IT MIGHT EVEN BE ANOTHER INFLATABLE DUMMY LIKE ON NECROS... HERE, WHY DON'T YOU READ 'WAR OF THE DALEKS' BY JOHN PEEL? I'M SURE IT'LL MAKE IT ALL CLEAR...



ARGH! SUCH CONVOLUTED PLOTLINES!

WE ALSO HEARD FROM...

JIM PRICE: "I think someone who should return to *Doctor Who*'s the legend that is Brigadier Lethbridge-Stewart! Surely it must be possible to give Nick Courtney a cameo...?"



CLIVE SPRINGHAM: "Contrary to Matt Michael's hostile review of the BBC Book *Revenge of the Judoon* in *DWM* 393, I found this novel to be a highly enjoyable, breezy yarn. I hope writer Terrance Dicks pens more books for the range!"

Met's finest, before collapsing blotchy-faced by some railings, and leaving a pandemic in his wake into the bargain. Truly gruesome. I'm surprised given its recent DVD release, that this scene wasn't more prominent in the minds of those compiling this article – I can only assume, like me, that they're experiencing a bit of a cashflow problem, and haven't bought it yet. Unlike poor Geoff.

MAX HARLOW

I really think Adric's death, from 1982's *Earthshock*, should have had the top spot, truly shocking and memorable. When I saw the *100 Greatest Deaths* listed that was the first to come to mind, along with the memories of his broken badge, and of sobbing quietly to myself.

NICOLA JOHNSON

Adric's death was definitely the most poignant in the series' history. When I first saw *Earthshock*, I sat stunned through the silent credits. I truly believed that the Doctor would save him the following week.

STEVE KNIGHT

OK, this one's always ignored. Flit Lt Lavel from 1989's *Battlefield*. In Part Three she runs into the wrong pub on the wrong day and gets turned into ash by Morgaine... who, seconds later, cures June Bland's blindness. It may be the series' best-ever scene...

CHRIS BRYANT

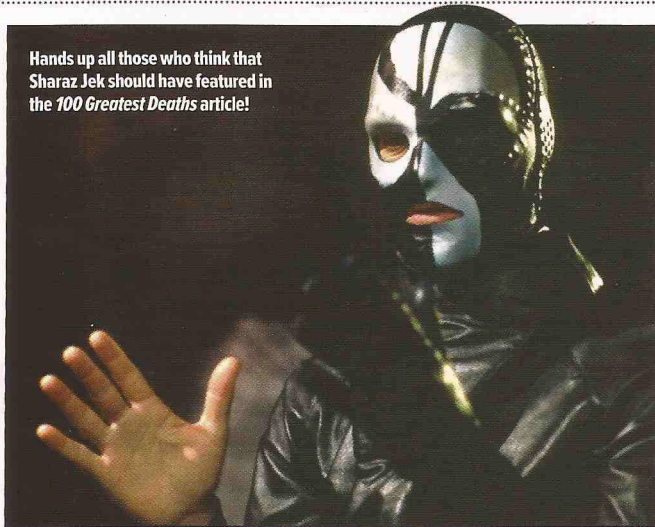
I think maybe Goth's death from 1976's *The Deadly Assassin* should have been in there – a charred, gurgling tragic character who has just been betrayed by his Master...

OLIVER DICKINSON

Michael Sheard had another very horrible death in 1977's underrated *The Invisible Enemy*. His character, Lowe, was digested – eaten alive, and at tea time!

LESLIE MOYES

Hands up all those who think that Sharaz Jek should have featured in the *100 Greatest Deaths* article!



I'm disappointed that you chose to overlook Sharaz Jek's death at the end of 1984's *The Caves of Androzani*! His tragic demise is both spine-tingling and, at the same time, strangely moving.

ROSS GARNER

A letter to *Galaxy Forum* from Brian Gumble proved no less controversial...

■ MUSTN'T GUMBLE

In reply to Mr Brian Gumble's letter of *DWM* 393, about how he is "aggrieved" to have his favourite show *EastEnders* infiltrated by a "low grade, tacky, populist piece of trash media." May I say I would also like to express my displeasure at how a "fascinating" show like *Doctor Who* should be infiltrated by a "low grade, tacky, populist piece of trash media" like *EastEnders*. Not only has this occurred in the aforementioned soap, but in my show itself (2006's *Army of Ghosts*).

ELLIOT (17)

I would like to reply to the letter by Mr Brian Gumble in *DWM* 393. I am sorry, but does Mr Gumble have one of those magic televisions that show programmes from an alternate reality where *EastEnders*

is worth watching, because the last time I watched it, it was deadly dull and mind numbing, full of miserable characters who spent their time moaning about their depressing existence in Albert Square. Having a storyline where the characters Bradley and Stacey visit a convention exhibition could only have improved things.

Anyway, if Mr Gumble hates *Doctor Who* so much, how come he is reading *DWM*?

RICHARD JONES

Is that the sound of a penny dropping we can hear...? Moving swiftly on...

■ REACTION REACTION

Radio 4's recent *Chain Reaction* was hilarious! If Catherine and David can capture the same chemistry for Series Four of *Doctor Who*, it's going to be amazing! I couldn't stop laughing! And as for David's astrology rant...

KATY INGRAM

■ FREEMA FAN

Thank you for the interview with Freema Agyeman in *DWM* 392. However, it did seem to indicate that Martha will not be returning full time. I am bitterly disappointed by this. Over the course of Series Three, I fell completely in love with Martha Jones. I really hope that the producers will bring Martha back.

ANNE CLARK

■ PATIENCE IS A VIRTUE

Sits on hands. Looks at watch. Sighs dramatically. "Is it time for the new series yet?" Fidgets a bit. "What about now?"

PETER NOLAN

Nearly, Peter, nearly! That's all for now... see you next time, with your comments on the first episodes of Series Four!

ON THIS MONTH 10 YEARS AGO

Benjamin Cook fishes out his copy of *DWM* 264, from April 1998...

» Doctor Undead

"*Doctor Who* is not dead!" announced Philip Segal, producer of 1996's TV Movie, in *DWM* 264's *Gallifrey Guardian*, "nor will it ever be." Paul McGann, the Eighth Doctor, added: "I could be back. Stranger things have happened." However, the actor appeared to contradict himself in a radio interview shortly afterwards, in which he said: "I gave it my best shot. Now I'm going to move over, and someone else will take it on. Lucky them." A mere seven years later, *Doctor Who* returned to TV, with Christopher Eccleston as the Ninth Doctor.

» Gary in Distress

Also in *DWM* 264, editor Gary Gillatt reported from an American *Doctor Who* convention. "If this is a nightmare," he wrote, "now would be a good time to wake up. It's Saturday night, and I'm on stage singing *Doctor in Distress*." By Sunday night, however, Gillatt had been won over: "*Gallifrey Nine* is the best, most relaxed and most entertaining *Doctor Who* convention I've ever been to," he concluded, as two fans from Ohio, dressed as the Eighth Doctor and Grace, presented him with a bag of jelly babies. "I think I might cry."

» Below the Belt

"Are you a good kisser?" *DWM* asked Richard Franklin, alias UNIT's Captain Yates circa the 1970s, as he plucked questions at random from the infamous TARDIS Tin. "Depends which portion of the anatomy I'm kissing," replied Franklin. Oh dear God...

» It's no joke

The latest offering from *Doctor Who* novelist John Peel, *Legacy of the Daleks*, came in for a bit of a pummeling in *DWM* 264. "Ludicrous," "contrived," "pointless," and "far from essential reading" – just a few of the words that reviewer Dave Owen used to describe the novel. "I am forced to conclude that the book is not a practical joke," he lamented, "and I am supposed to take it at face value. Now, that really is funny."

» Battle Stations!

Maybe Dave Owen should have been more careful, considering the sackloads of objections to his damning review of the VHS release of 1989 serial *Battlefield* two issues previous. "Next time I read a review by Mr Owen, I shall have to get a second opinion," insisted reader Dave C Bassett, on *DWM* 264's letters page. "Would it be overstating the case to say that I found Dave Owen's review of *Battlefield* offensive?" asked fellow reader (and nowadays regular *DWM* contributor) David Darlington. "I don't think so. In a column usually so carefully considered and presented, his *Battlefield* review was ill-disciplined sensationalism." **FINNIGHT!!!**



Don't worry, Martha fans, she's back for five more episodes!



We asked you lot to come up with questions for *Doctor Who's* producers, Julie, Phil and Russell. And, lordy, the things that go through your heads...

YOU ASK...

THE Producers



Donna Noble (Catherine Tate) has a smart new look for Series Four.



If you were to face off against one another in a three-way tag-team wrestling match, with your choice of a *Doctor Who* character as your tag-team partner, which character would each of you choose – and who would win?

Julia McMenemy, 13, London

Julie Gardner: "Can somebody please explain how a tag-team works?"

Russell T Davies: "Well, you're in a team with someone, your wrestling partner, but you don't wrestle your partner – oh, I'd choose Milo from *Gridlock*! I'd like to see him in his spandex. Not Milo from *School Reunion*, though. That would be wrong."

JG: "I think we should be taking Julia's question more seriously."

RTD: "Sorry. [Chuckles] My wrestling partner would be the Abzorbaloff, because he'd absorb the opposition and then we'd win."

Phil Collinson: "I'm going to say Jackie Tyler."

RTD: "You've won."

JG: "She'd talk the opposition to death."

PC: "Talk 'em? She'd belt 'em! She's the fiercest character in *Doctor Who* this century."

JG: "Francine Jones is pretty fierce."

PC: "We should have all the companions' mothers in a street brawl, shouldn't we? Jackie would stamp all over Fräncine and Sylvia."

JG: "My wrestling partner would be the Master as played by John Simm. Um... why are you all looking at me really weird?"

RTD: "There's not much punch in him."

JG: "No, but you need tactics. Choreography is important, and I'm more than able to do the kicking and punching"

DWM: "This is wrestling, Julie."

PC: "But she cheats."



Out of all your series of *Doctor Who*, including the fourth, which are you most proud of and why? (PS: Fancy coming to my 18th birthday party?)

Danni Drew, 17, Gillingham

RTD: "If we came to your 18th birthday, Danni, I would feel like an old man in the corner. You'd all be getting down and taking drugs or whatever it is young people do, and I'd be doing the Birdie Dance." **PC:** "I'd be going, 'Have you The Buggles?'"

when I said that about Rose: when we were launching Series Three and Martha, and it was my job to launch that character and Freema [Agyeman] with every ounce of what's in me. I would lie through my teeth to make the show work and to make everyone watch it."



So... Donna is back, Rose is back, Martha is back, and, we're led to believe, Sarah Jane and Captain Jack are back. It's all beginning to look a bit valedictory. Will this be it for the Tenth Doctor?

Kevin Clark, 40, Sunderland

RTD: "Yes. [Explodes with laughter] Well, what am I supposed to say?"

JG: "I'd say to Kevin, nothing is ever final"

PC: "Who sends in a picture of themselves having a pint?"

"YOU NEED TO PUT AS MUCH TIME AND EFFORT INTO EACH NEW SERIES, AND I THINK WE'VE DONE THAT..." JULIE

RTD: "Or is it just the way you walk?"

PC: "I knew you were going to say that."

RTD: "Contractually, we've got to say that Series Four is best. But also that's true."

JG: "The most important thing about series telly is that you need stamina. I look at shows like *Spooks*, which I love, and its great strength is how much time and effort goes into each new series, making it feel as special and important and exciting and fresh as the first – and I think we've done that on Series Four of *Doctor Who*."



Russell, you're on record as stating that bringing back Rose would ruin the finality of that goodbye in *Doomsday*, but now we know that you were lying, as Billie Piper is due to return. Is there anything you say that we can trust as fact? **Heather Chamberlain, 20, Sittingbourne**

PC: "After four years, I can absolutely, categorically say... NO!"

JG: "[Hooting] She's got your number, Russell."

RTD: "I think 'lying' is a very strong word, Heather, and you're very rude. [Grins] I remember exactly

JG: "He's sat out in the sun. I haven't seen the sun in four years. And we know *you* haven't, Russell – you're pasty and pale."

RTD: "This is victimisation."



The Sontarans are returning soon, and you brought back the Macra last year. Any more old foes going to reappear? **Katja Johnston, 14, Huddersfield**

RTD: "Some of our old monsters are coming back, and there are some 'classic' monsters coming back, yes... but you'll have to watch to find out who, Katja."



Are you ever tempted to make up rumours and sell them to the tabloids to hide the real spoilers? **Emma Pearce, 22, Cardiff**

RTD: "Emma looks thoughtful. I think she put a lot of thought into that question."

PC: "There are enough rumours as is, so why would we bother? Good question, though."

RTD: "Once you start playing games with the tabloids, you're down a dark, never-ending path. Don't tempt them. Don't touch them."



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Showrunner Russell T. Davies loves *Doctor Who*. Except, perhaps, the new end credits. Photo © Rex



A scene from the 2006's *Gridlock* – an episode that's been nominated for an Epiphany Prize!

What is the BBC going to do about it, eh?

Blaine Coughlan, 32, Chelmsford

JG: "To be honest, we haven't that power, sadly."

RTD: "I don't like them much either, but not one of us can do anything about it, because it's come down from on high"

JG: "Every BBC programme's credits have to run to that length now."

PC: "It's a result of us being such a big show and needing so many people to make it, and wanting to credit them all. We could have carved the credits in half and left off an awful lot of people, and we looked at doing that –"

JG: "It was elegant, the music played out beautifully, and it looked nice on the eye, but it felt really mean-spirited to leave people off."



As referenced in the podcast commentary for *Voyage of the Damned*, what's the Jet Ski story?

Ian McFarlane, 32, Northampton

RTD: "[Chuckles for a very long time] Oh God..."

JG: "Ian, I'm taking control of the answer to this question. Phil and Russell are not allowed, in any shape or form, to participate in this. The Jet Ski 'incident' referenced in the commentary is going with us all to our graves."

RTD: "[Still chuckling] Unless it ever really happens..."

PC: "My sides hurt!"

JG: "Ian, if it happens, it'll be on the *One O'clock News*, and arrests will be made."



This is a question for the very handsome Phil...

JG: "Hooray!"

I sold you a discount ticket to see

Chicago last year –

PC: "A discount ticket? That's how cheap I am."

– and I'm still kicking myself that I didn't strike up a conversation. My question is: did you enjoy the show, and was your seat okay? (Did I mention I think you're very handsome?)

Mark Lane, 39, London

RTD: "He hasn't got his shirt on! Oh, that is such an invitation."

JG: "Phil, you can go on a date! How marvellous. Never mind about the discount ticket..."

PC: "I did enjoy the show enormously, and the seat was marvellous, thank you, Mark. It was comfy."

RTD: "This is clearly a come-on."

JG: "It is so a come-on. Listen, Mark, my e-mail address is –"

PC: "Oh God, no!"

JG: "Mark, if you want to write to me care of *Doctor Who Magazine*, I can put you in touch with Phil."

PC: "Thanks, Julie! That makes me sound like a right harlot."

RTD: "I still can't get over the girl who called me a liar."



What's the biggest professional fight that you guys have ever had, and what was it over?

Ned Netherwood, 33, Huddersfield

JG: "Good question, Ned Netherwood. What a great name. Hooray! I love it."

PC: "We're going to sound like the namby-pamby bunch of losers, but I don't think we've ever had a fight. We all just bitch behind each other's backs!"



Voyage of the Damned was fantastic, and I'm so glad you didn't kill off Mr Copper. Is there any chance of getting Clive Swift to come back for an episode – or even a spin-off, *The Mr Copper Adventures*, showing his 'wacky mishaps' on planet Earth?

Mark Harrison, 17, Middlesbrough

PC: "Actually, there is a mention of Mr Copper in Series Four, and you discover an awful lot about what he's been doing since *Voyage of the Damned*. Brilliantly, in that mention, he virtually has a spin-off of his own anyway."



Which new character from Series Four is most deserving of their own spin-off show, and why?

Joel Cleasby, 20, Australia

JG: "Ooh, Episode 6..."

PC: "Can we say that, though? We can't, can we?"

RTD: "Yes, we can. Let's just say – watch Episode 6."

PC: "You'll see what we mean, Joel. And UNIT is in Episodes 4 and 5 – I'd watch a UNIT spin-off, with Colonel Mace and Captain Price."



Please say that you're able to restore 'proper' end credits to the DVD release of *Voyage of the Damned*, instead of those horrendous, speeding, comedy credits that were forced upon you for the transmission. Also, please just defy the new credits guidelines for Series Four.

"YOU DISCOVER A LOT ABOUT WHAT MR COPPER HAS BEEN DOING SINCE VOYAGE OF THE DAMNED..." PHIL



The Doctor (David Tennant) and Donna are less than thrilled at the prospect of a "Russell says Marvellous!" t-shirt.

RTD: "Oh God, yeah."

JG: "And we have stropky moments..."

PC: "I think possibly Julie is being very kind, because what she means is *I have -*"

RTD: "[In hysterics] Yes, that's Phil."

JG: "I wasn't naming him, I swear! I said we all do it!"

PC: "Julie is very good at placating me when I get stropky."

JG: "But I'm hooting behind my hands, normally."

PC: "And then she phones Russell and goes, 'Ooh, you should have heard him!'"

RTD: "And then I phone Phil and go, 'She's off!'"



Isn't it about time that your mutual catchphrases of "Hooray!" and

"Marvellous!" were put out as t-shirts? Or maybe "I've Been To Upper Boat And All I Got Was This Lousy Jet Ski"...?

Glen Williams, 25, Galway, Ireland

RTD: "I thought he was going to say 'put out to grass!'"

JG: "Glen, I'm going to say this very clearly and loudly: YOU'RE MARVELLOUS!"

RTD: "HOORAY!"

PC: "HOORAY!"

RTD: "I think those t-shirts would sell to ten people. Actually, I'd have one that said 'Hello, Faithful Viewer.'"



Julie, whenever you're interviewed,

you're always so improbably high-spirited and optimistic about the show. How do you maintain this optimism under such an undoubtedly gruelling production schedule? Is it drugs?

Brendan Kennedy, 21, Cork, Ireland



JG: "Drugs don't work."

PC: "Prozac might."

JG: "All I can say is, a lot of work goes into being this un-dauntingly optimistic, Brendan - and why not? It's a great job, it's a great show, and it's a genuine privilege to be doing it. I work with brilliant people."

RTD: "Am I right in thinking that if Brendan takes one step back, he's going to fall down the stairs?"



The American Christian 'family values' publication *Movieguide* has nominated Russell's episode *Gridlock* for an Epiphany Prize, awarded to TV shows and movies that 'seek to create a deeper spiritual awareness in mankind and increase Man's love and understanding of God'. How do you feel about that, given that *Movieguide* is a publication that labels entertainment with warnings about such 'immoral' content as homosexuality, blasphemy, humanism etc? Russell, do you regret relying so heavily on Christian themes and images in *Doctor Who*?

Tamar Wyszogrod, 46, New Jersey, USA

RTD: "Regret? Why would you think I'd regret that, Tamar? I don't get what she's getting at. Any audience can take an episode in any way that they want. To regret the decision to rely on Christian

themes and images would be stupid, plainly. As if any writer, anywhere, should sit in fear that their work will be misunderstood by some person somewhere! That is nonsense. I think it would be the most glorious thing if they had the ceremony, and I won, and this six-foot-six bender stood up in the middle of their award ceremony and took a prize off them, the right-wing American lunatics. It's a money prize, apparently."

DWM: "Yes, it's \$50,000."

RTD: "Well, I would pledge to spend that money on gay causes and charities. That'd be fantastic."



Russell, although an atheist, your characterisation of the Doctor suggests that you greatly admire Christ-like

qualities. It seems to me to be an indication of the longing within every human soul for something transcendent and good. Would you like to believe that such a being exists, but just can't?

David Boothby, 29, Bristol

PC: "What hair! Can we book him?"

RTD: "It must have been windy that day. Would I like to believe that such a being as Christ existed? No. I think it's marvellous

that it's just us. It's all down

to us. At the same time, that's our tragedy."

PC: "The Doctor that you write, and the way that you portray him, he is the ray of hope, the saviour of the Earth, the man who's looking after us. In that sense, it feels to me quite Christ-like."

RTD: "But that's simply mythological imagery. It's Light. It's Ascendance. It's Heaven. It's tapping into images

that existed way before

Christianity - of the saviour, of the better being, of elevation. That's what I use in the writing."

JG: "It's like Superman or Spider-Man."



Julie Gardner plans the 2006 *Doctor Who* Children in Need concert.



Will someone please give these two men a holiday?!

RTD: "The hero, really, is a shop girl. It's Rose Tyler. Or it's Martha Jones, who walked the world. Or Donna Noble, a temp from Chiswick. Ordinary people. Good, decent people doing extraordinary things. Actually, I'm pulling down the religious imagery. Even the Doctor – I think people reckon that I'm trying to make the Doctor a god, but actually you clearly see that he's a Time Lord from the planet Gallifrey."



Considering that the Time War has had such an impact on the Doctor and the 'Whoniverse' in general, we're yet to see really satisfying details

regarding the 'why' and the 'how'. Will we be fourth-season lucky?

Sarah Falk, 20, St Petersburg, Florida

RTD: "Ooh, she's pretty!"

DWM: "She's wearing a Tom Baker scarf – and nothing else!"

RTD: "Oh God, you're right."

PC: "The little devil. Well, I don't think we could show the Time War properly on our budget in the epic way that you imagine it was. I think it's best left as part of *Doctor Who*'s mythology..."

RTD: "Sarah talks about 'satisfying details' – but do you know, they wouldn't be? People want lots of Time Lord spaceships fighting Dalek spaceships, but the Time War was bigger than that. It went backwards, and forwards, and reversed – beyond our understanding. It happened in the Vortex. It's not a matter of CGI spaceships."

JG: "Also, I love that Time War because of what it's done to the Doctor, and the way he describes it, his loss and loneliness – how small it is, at the heart of everything."

RTD: "But to keep you happy, Sarah, we do get a few more Time War words in Series

"I THINK PEOPLE RECKON I'M TRYING TO MAKE THE DOCTOR A GOD – BUT HE'S CLEARLY A TIME LORD!" **RUSSELL**

Four, just as we mentioned Arcadia and the Medusa Cascade in Series Three."



Who's the better Doctor: David Tennant or Christopher Eccleston?

Rosie Hill, 15, Cottingham

JG: "Both are brilliant actors."

Christopher Eccleston's Ninth Doctor kicked open the door, re-established the show as real drama, away from light entertainment. His leather-jacket-wearing, ordinary-man-in-the-street quality led to David's more agile, verbally-dexterous Doctor."

PC: "As a viewer, you've a favourite Doctor, from when you were a kid or whatever, but actually, for us, they're both our Doctors. On Series One, I thought Chris was the best Doctor I'd ever seen. Now that we're making Series Two to Four, I think David is the best Doctor that I've ever seen."

RTD: "Yes, I genuinely think of it all as one era."

as though someone had written a play about, say, a fly that was bothering them in a room; celebrity culture is actually quite small, and there are far more important things to write about. It was lost in its own little world. I like Steven Thomasson's picture, though. Is he the best-looking one we've had so far?"

JG: "I'm saying nothing!"

RTD: "He gets my top vote – apart from David Boothby, with all that hair."



As the John Barrowman is able to turn his hand to absolutely anything (acting, singing, skating, etc), what would you like to see him do next?

Phillip Pearce, 23, Ilford

RTD: "You, Phil! I'd like to see him go on a date with you."

PC: "Have a holiday, I think. Go on, John, put your feet up."

RTD: "He does keep talking about having kids, and I'd love to see John become a father. I'd love to see what that household would be like."



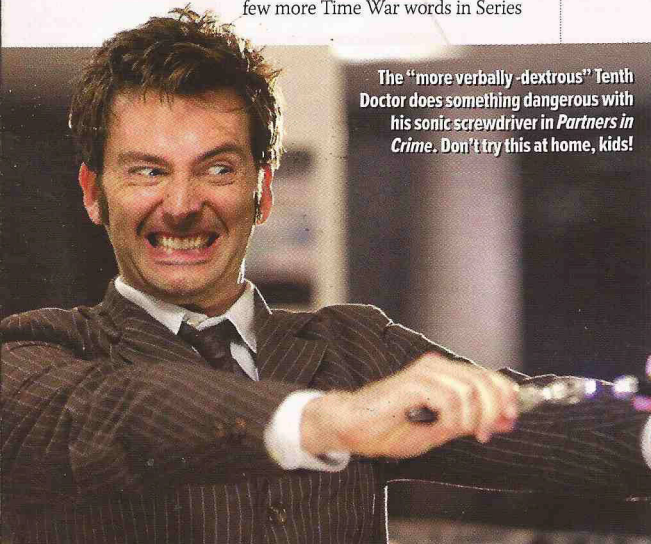
Does the fact that Torchwood Series Two can be edited for a kiddo-repeat mean that the sex and violence really is gratuitous and adds nothing to the plot? Not that I mind sex and violence...

Cliff Chapman, 26, Isle of Man

JG: "I would argue that we've never done anything gratuitous in *Torchwood*, either Series One or Two, but I think it was a natural evolution that it become more mainstream the second time around, we wanted the characters to love each other more, and we didn't need to define the show so strongly as the opposite to *Doctor Who*."



Rose Tyler, Vince Tyler, Martha Jones, Stuart Alan Jones – is there some kind of Doctor Who/Queer as Folk crossover here, and am I the only



The "more verbally-dextrous" Tenth Doctor does something dangerous with his sonic screwdriver in Partners in Crime. Don't try this at home, kids!



In the Extras Christmas Special, Ricky Gervais' character, Andy Millman, branded Doctor Who as "camp, frothy nonsense". Do you take that as a criticism or a compliment, and have you ever thought of the show in those terms?

Steven Thomasson, 19, Staffordshire

RTD: "To be absolutely honest, I don't think Ricky Gervais could have watched *Doctor Who* since the Eighties, which is fair enough, he doesn't have to, but –"

JG: "I don't think the way that he's describing the show is how it is at all."

RTD: "It was a very odd piece of work, in many ways, that *Extras* Christmas Special. It ended with this great big indictment of celebrity culture, but it was



The Doctor and Donna open the door on the new season.

one that hopes Hazel will pop round Jackie's for tea?

Keith Andrew, 25, Ipswich

PC: "Keith looks a bit like Bruno Langley. It's Adam Mitchell from Series One."

RTD: "Is there some sort of crossover? No, they're just names I like. Nice, plain sort of names. Actually, it was only the other day that I realised, I've used the name Donna before. There was a Donna in *Queer as Folk*, and now we've a Donna in *Doctor Who*. I hadn't thought."



This question was posed to Julie and Phil in a previous interview [Russell himself asked it of them in *DWM* 380], but I don't think they ever

answered it... what's your least favourite thing about Russell's writing?

Paul F Cockburn, 44, Edinburgh

PC: "I'm not answering that. I didn't last time, and I'm not going to this time."

RTD: "Oh, go on."

JG: "I am going to answer it. I promise. But I'm going to be really, really annoying and say I'm not going to answer it yet. Because I genuinely am thinking about it, and because it feels like a really important question... and Russell's now staring at me expectantly. He does seem, inexplicably, to want a proper answer."

RTD: "I do. And I believe you when you say you'll answer it."

JG: "I'm taking that question so seriously that I reread copies of four script across Series One and Two, the four scripts of Russell's that I least liked –"

RTD: "Could there be such a thing? Poor *The Long Game*!"

PC: "I almost got into a physical fight with a journalist from *Attitude* magazine at the Series Three launch, because he came up to me and said, basically, that we've clearly demonstrated, in our inability to answer that question in *DWM*, that what's wrong with the show is that we don't push Russell hard enough!"

JG: "That was a pathetic thing to say."

PC: "I absolutely lost my rag with him. I properly lost my temper."

RTD: "I know which journalist you're taking about. He was as nice as pie to me!"



Would you be up for the challenge of a live episode? If so, how would you construct it?

Nick Griffiths, 26, Telford

PC: "We've talked about this, haven't we?"

RTD: "Yes, but I've always pulled back, having watched those live episodes of *Coronation Street* and *The Bill*. Although they're thrilling to watch, a live *Doctor Who* would look like an old *Doctor Who*, and it would be a big step back. If you watch that live episode of *The Bill* again in the cold light of day, it looks cheap. All the energy and professionalism is going into transmitting it, not into finessing the picture. Our pictures need finessing."

JG: "I absolutely agree. That said, Episode 10 this year..."

PC: "Exactly. Episode 10 [*Midnight*] could have been transmitted live, potentially. Although, actually, it would have been terrible. You'll understand what I mean when you see it. We shot it in eight days,



and we needed all that time and attention to get it absolutely right and brilliant."

RTD: "For all that, we're genuinely tempted by a live episode. Someone will do it one day, and it'll be the most exciting thing in the world."

DWM: "Perhaps you could do it for Children in Need this year? A 10-minute scene?"

RTD: "Hmm. Now, there's a thought..."

JG: "I think we should do that for Children in Need!"

RTD: "Won't David be appearing in *Hamlet* by then?"

JG: "It's a ten-minute scene; we could film it during the interval!"



Bit nervous about asking this one: what advice would you give to people who have been inspired by your work on *Doctor Who*, and are now

interested in working in the television industry?

Emma Whitney, 18, Stafford

RTD: "What a brilliant question. Ahh, and she looks so nice. Isn't that a lovely smile? If you're talking about scriptwriting, Emma, then you've just got to write, write, write, anything, anyhow, just get the experience. Write for no money. The other thing you've got to do is start. Now! Don't put it off until tomorrow."

PC: "Working in telly is hard work, and it's hard to sustain a career in the business. You get a lot of knocks. But that's no reason not to go for it. Put yourself out there, Emma, and do as much as you possibly can. If you have the diligence, and if you have the guts, then absolutely anyone can do it. I grew up on a council estate in Leeds, nobody in my family ever having worked in this industry, but I just loved telly and was desperate to work in it."

JG: "That's true of all of us, I think. Well, not the Leeds bit."

PC: "I wasn't amazing at school. I wasn't a genius, much unlike the two people sat next to me –"

RTD: "Yes, we're brilliant."

JG: "We are, yes."

PC: "But if you have the passion, Emma, and you really want to do it, it's the industry where you can. It's not about what you know; it's about what you can do."

JG: "I had a really nice life as a lecturer, a lovely job, well paid, my whole life was mapped out... and I couldn't bear it. I packed it in and got a producer's secretary job on *Our Friends in the North*, on a terrible rate of pay. But I knew that I had to try it, because I loved telly. If I hadn't, I'd always have been wondering."



When the time comes, how do you think you'll spend your very last day on set? Will you be looking back, or looking forward

to ventures new? Do you ever really escape the asylum?

Anthony Garnon, 19, Manchester

RTD: "Honestly, Anthony? I'll just get in a taxi and go."

PC: "You will as well."

RTD: "When it comes to work, I'm the least sentimental person in the world."

JG: "I'm welling up just thinking about my last day."

RTD: "You tell us, Phil. Next week *really* is your last day on set."

PC: "I want to spend it like any other day on set. I've got a brilliant last day, with Billie and John, who were both there on Series One, so it's as though my time on *Doctor Who* has come full circle. You see, the biggest joy of this job is just seeing it being made. To see this show that you love, that you've always loved, actually happen in front of your eyes. That's the most amazing thing."

Russell, Julie, and Phil were talking to Benjamin Cook.

POWER

MADAM!

A new series of *Doctor Who* means new baddies! First up is the business-suited Miss Foster, played by **Sarah Lancashire**. **Benjamin Cook** found out more...

Y ou will, by now, have seen the trailers for Series Four of *Doctor Who*. You might, therefore, have spotted one of this country's best-loved actresses, Sarah Lancashire, brandishing what appears to be a sonic screwdriver (but it can't be, surely?!) as she strides down a

corridor, in high-heels. She's not looking friendly. Think Satan in a Chanel suit. Her character, Miss Foster, is Episode 1's Big Bad. Think Joseph Stalin crossed with Supernanny Jo Frost. Or, if you believe the internet rumours (take our advice: *never* believe the internet rumours), it's the return of the Rani, and Sarah is the new Kate O'Mara. Who wouldn't want to be the new Kate O'Mara? (Or even the old Kate O'Mara?) But Miss Foster is not the Rani...

"Miss Foster is, essentially, a nanny, a guardian, to some rather unusual children," explains Sarah. "I see her as a slightly warped Mary Poppins. She's quite austere. She's a strong woman." But don't go expecting spoilers from Sarah. If you're expecting spoilers, you're going to be disappointed. There will be no spoilers in this interview. In fact, even the Big Bad epithet is in doubt: "I firmly believe that Miss Foster is not an evil person," says Sarah, a playful glint in her eyes. "She's quite good, actually. She just does things a little bit... differently."

DWM is not convinced. There's a clip in the trailer in which she's holding up a little red pill and claiming that it's "the spark of life." Nothing wholesome ever comes of claims like that. Or does Sarah see the best in every character that she plays? Even La Foster? "When I first read the script, I thought, oh, well, of course she's a baddie... but the more I read it, I thought, no, she's doing what she's doing for legitimate reasons." Seriously? "Yes! You can't blame her at all. Hers is perfectly reasonable behaviour." Are you having us on? "No! You have to find an element of each character that you like. If you play a truly evil character,

"SHE'S A BADDIE, BUT MISS FOSTER IS DOING WHAT'S SHE'S DOING FOR LEGITIMATE REASONS..."



Miss Foster (Sarah Lancashire) seems very much in charge in this scene from *Partners in Crime*.

what you find yourself doing, in order to enjoy playing them, is justifying their bad behaviour."

It's generally acknowledged that actors prefer playing baddies, but why? Are the bastards just more fun? "In life, we spend most of our time having to conform to the socially acceptable, to minding our manners. The freedom – the sense of liberation

– that you get when somebody passes you dialogue that's either offensive or what ordinarily you wouldn't be allowed to get away with is... well, you're like a naughty child. You know that you're going to get away with it, and nobody is going to sack you or tell you off."

Sarah's enthusiasm for the role is palpable, although she confesses to having found the two-week shoot, mostly nights, rather intense. "You don't get the chance to switch off," she says, "but that's probably a good thing. You have to establish the character terribly quickly, and make her believable. It's a fantastic opportunity, though." The show's mammoth fanbase is causing Sarah a greater worry: "The fans have, I assume, strong opinions about new characters, and that terrifies me. For that reason, when I got home each day after filming, usually at daybreak, I did mull over what I'd been shooting that night, over and over in my head, to make sure that I'd got the best take on Miss Foster that I possibly could."

I put it to Sarah that she's playing against type. "You are, of course, assuming that I'm a nice person," she laughs. Even so, Miss Foster

is a far cry from sweet, dippy barmaid Raquel in *Coronation Street*. That was Sarah's first major television role, and her most famous one to date. "I hope that the people who cast me look beyond my CV, and become a little more imaginative, and cast me because of something different that they think I can bring to a role."

However, Sarah doesn't fret over typecasting. "It's a really interesting and incredibly complex term, in a sense. Typecasting shouldn't be feared so greatly, because it keeps a lot of actors in work. If you have a particular look or a particular sound, you might only appeal on a certain level, playing certain roles, but so what? If that keeps you employed as an actor, then it can only be a good thing."

Lots of actresses – those over 40 especially (Sarah is 43 now) – complain that there aren't enough decent roles for women on television. Sarah isn't so sure: "I don't think you can generalise. If I say there are no parts for 40-year-old actresses, suddenly there will be a deluge. Without a doubt, it becomes harder for actresses as they get older, certainly in your 40s, but I do think the parts are there. Perhaps they're not all terribly imaginative parts – somebody's mother or wife or mistress – but that's not to say that there aren't great opportunities ahead. Take Miss Foster. Some of the richest scripts are for older actors and actresses, because with them comes a wealth of life experience that you can only play at a certain age. The most important thing as an actress is to be prepared to get old – and older. To be honest, I welcome getting older in this industry."

"You never stop learning. You get a new piece through, a new script to look at, and I don't suppose many actors turn to the first page and *don't* think, oh, I've no idea how I'm going to play this. But that's a great thing to hang on to, because it stops you becoming complacent and taking work for granted. I hate to use the phrase 'strive for perfection', but all good actors do – and you never get there. You never will get there. That's what keeps you going."

Is she looking forward to scaring the pants off children everywhere as Miss Foster? "I'm only starting to realise now that Miss Foster is going to figure quite largely in certain children's lives. That's not a bad place to be, is it? No, it's great. Oh, and the inevitable action figure. Actually, I had an

action figure when I was in the *Street*, so I know what to expect." Is it an unsettling experience? "No, because I completely disassociate myself from the merchandising. I just think, that's not me, that's the character."

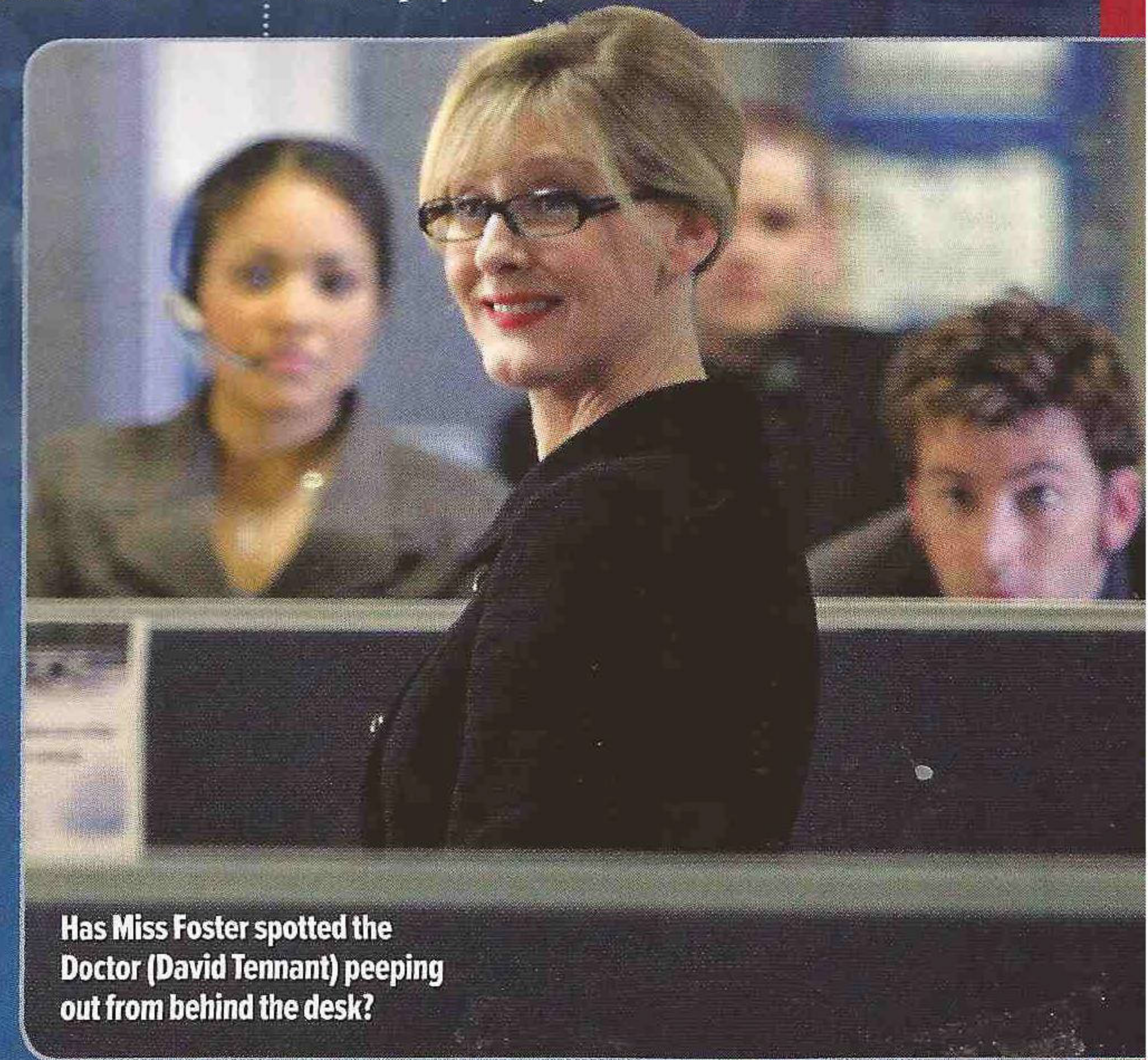
DWM wonders how Sarah gets into character in the first place. "Great scripts are the be-all and the end-all," she replies. "It starts and finishes with the writer. You can have the most exciting and consummate cast, but if the script is dire..." You can't polish a turd, right? "Well, quite! How many times do you hear actors saying, 'I just want to do great work, great scripts'...? It's a cliché, I know. But that's all we ever want to do, because great writing... well, apart from anything, it makes our job easier, but also it's a beautiful thing to get inside a writer's head, to understand their thought processes. Writers are fascinating people."

Sarah's late father, Geoffrey Lancashire, was a writer. He wrote 171 episodes of *Coronation Street*, some years before Sarah worked on the show. One of her biggest regrets, she says, is never having appeared in any production of his work.

"The amount of fantastic scripts around, especially nowadays, is... well, not as many as there should be, really. As an actor, you just want dialogue that excites you and thrills you – original, succinct, exciting dialogue – and that makes you work harder. It's getting the script, seeing the words on the page, knowing that it's a fantastic piece and thinking, right, I'm going to have to pedal hard to keep up with this one, because this is great writing and I do not want to ruin it. You want to be slightly frightened of the script. You *need* to be slightly frightened of the script. But it doesn't happen very often, sadly."

What does Sarah think makes a Russell T Davies script distinct? "They're non-negotiable. He's a very uncompromising writer. I guess, with this, it's so extreme that you just jump in at the deep end, and you believe every single beat of it, because at no point in Russell's writing is there ever a hint that it shouldn't be played for real. It's an absolutely fully-drawn, three-dimensional world that he creates. Apart from being a fantastic writer, his concepts are quite brilliant. That's why he's so suited to *Doctor Who*. He has such an incredible imagination."

Would Sarah like to make a comeback as Miss Foster, if the character survives Episode 1? "Well, anything can happen," she smiles. "I would love to resurrect Miss Foster, if it were at all on the cards. Who knows? Hmm. I'll have to ask Russell. I adore playing her. I think she's a fantastic character. Yes, I'd love to play her again. Of course I would!"



Has Miss Foster spotted the Doctor (David Tennant) peeping out from behind the desk?

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LONDON, JANUARY 4039... THE GRAXNIX HAVE INVADDED EARTH.

THE FIRST THING THEY DID WAS BURN THIS CITY TO THE GROUND.

LONDON, JANUARY 4039... THE GRAXNIX HAVE INVADDED EARTH.

THE FIRST THING THEY DID WAS BURN THIS CITY TO THE GROUND.

AND THE DOCTOR... WELL...

I KNOW HOW THIS LOOKS, BOZNITZ, BUT BELIEVE ME -- YOU ARE IN A LOT OF TROUBLE.

... THE DOCTOR'S NOT VERY HAPPY ABOUT THAT.

AND THE DOCTOR... WELL...

I KNOW HOW THIS LOOKS, BOZNITZ, BUT BELIEVE ME -- YOU ARE IN A LOT OF TROUBLE.

... THE DOCTOR'S NOT VERY HAPPY ABOUT THAT.

AND THE DOCTOR... WELL...

I KNOW HOW THIS LOOKS, BOZNITZ, BUT BELIEVE ME -- YOU ARE IN A LOT OF TROUBLE.

... THE DOCTOR'S NOT VERY HAPPY ABOUT THAT.

HA! YOU GOT SOME NECK, DOCTOR -- NOW TELL ME WHAT I WANNA KNOW, BEFORE I AVE IT REMOVED!

MR VAZZIX 'ERE SAYS YOU'RE A TIME LORD...

I'VE DONE A BIT OF THE OLD TIME LORDING, YEAH. NOT AS MUCH FUN AS YOU'D THINK, ACTUALLY -- AND THE HOURS....!

HA! YOU GOT SOME NECK, DOCTOR -- NOW TELL ME WHAT I WANNA KNOW, BEFORE I AVE IT REMOVED!

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YOU'RE BEING CLEVER
WITH ME, AIN'TCHA, DOCTOR?
D'YOU KNOW WHAT 'APPENS
TO CLEVER PEOPLE?

THEY GET ZAPPED
WITH THE ELECTRO-THING,
AND THEY DON'T WALK
RIGHT EVER AGAIN.

YER
TARDIS,
DOCTOR...
NOW!

GGZZZZZZ!

YOU'RE BEING CLEVER
WITH ME, AIN'TCHA, DOCTOR?
D'YOU KNOW WHAT 'APPENS
TO CLEVER PEOPLE?

THEY GET ZAPPED
WITH THE ELECTRO-THING,
AND THEY DON'T WALK
RIGHT EVER AGAIN.

YER
TARDIS,
DOCTOR...
NOW!

GGZZZZZZ!

YOU'RE BEING CLEVER
WITH ME, AIN'TCHA, DOCTOR?
D'YOU KNOW WHAT 'APPENS
TO CLEVER PEOPLE?

THEY GET ZAPPED
WITH THE ELECTRO-THING,
AND THEY DON'T WALK
RIGHT EVER AGAIN.

YER
TARDIS,
DOCTOR...
NOW!

GGZZZZZZ!

NOW I HAVE TO SAY, I'M NOT MAD KEEN ON THE ELECTRO-THING.

PERHAPS WE COULD...

NOW I HAVE TO SAY, I'M NOT MAD KEEN ON THE ELECTRO-THING.

PERHAPS WE COULD...

AH...
ACTUALLY,
CAN YOU EXCUSE
ME JUST ONE
MOMENTE

AH...
ACTUALLY,
CAN YOU EXCUSE
ME JUST ONE
MOMENTE

A comic book panel featuring a man with dark, wavy hair, wearing a grey suit jacket, a white shirt, and a red tie. He has a serious, intense expression with furrowed brows and wide eyes. A speech bubble above his head contains the text: "HELLO. WHO ARE YOU, THEN?". The background is a fiery, orange and yellow gradient with some dark, smoky textures. The art style is classic comic book halftone.

A comic book panel featuring a man with dark, wavy hair, wearing a grey suit jacket, a white shirt, and a red tie. He has a serious, intense expression with furrowed brows and wide eyes. A speech bubble above his head contains the text: "HELLO. WHO ARE YOU, THEN?". The background is a fiery, orange and yellow gradient with some dark, smoky textures. The art style is classic comic book halftone.



I'M...
I'M
TONY.

NO,
YOU'RE NOT.
YOU CAN'T
BE.

THERE
HAVEN'T BEEN
ANY "TONYS" FOR
CENTURIES. IT'S
ONE OF THOSE
NAMES THAT DIED
OUT -- LIKE
TARQUIN. OR
RINGO.



WHERE
ARE YOU --
HEY!!

YIPE!



WDEEP!

ZZZZZZZ



ZZZZAAAZZSSSHH!

OH NO,
YOU --



-- DON'T...?

GET
OUT! THIS...
THIS ISN'T
SUPPOSED TO
HAPPEN!

I'LL SAY!
THAT'S GOT TO BE
THE WORST CHRONAL
INTERFACE I'VE EVER
BEEN THROUGH! LOOK
WHAT IT'S DONE TO
MY HAIR!



TONY...

WHERE
ARE
WE?

LONDON,
OCTOBER 2008...

Hotel
HISTORIA



"THE HOTEL HISTORIA" OH, I DON'T LIKE THE SOUND OF THAT AT ALL...

BETTER START AT THE BEGINNING, TONY -- HOW DID YOU END UP IN THE 41ST CENTURY?

W-WELL, THE FIRST THING THAT HAPPENED WAS I WON THE LOTTERY.

GOT THE BIG CHEQUE, MET DALE AND SIR CLIFF -- LOVELY BLOKE, BIT SHORT... ANYWAY, ALL OF THAT.

THEN THE NEXT DAY, I GOT A LETTER. WELL... SORT OF.

DARLING, DARLING TONY...

MAJENTA PRYCE HERE. YOU'RE NOW RICH BEYOND YOUR WILDEST DREAMS. BUT HOW ARE YOU GOING TO BLOW ALL THAT LOVELY MONEY, DEAR?



WHY NOT SPEND TIME STUDYING EARTH'S LOST WILDLIFE IN THE JURASSIC?

OR TRADE GUIPS WITH THE WITS OF ELIZABETHAN ENGLAND! JOUST WITH KNIGHTS AND CAROUSE WITH CENTURIONS!

ALL OF EARTH'S HISTORY IS YOURS FOR THE TAKING, TONY LOVE. CALL HOTEL HISTORIA, AND EXPERIENCE THE TRIP OF A THOUSAND LIFETIMES!



THEY'RE OFFERING ACTUAL TIME TRAVEL. IF YOU CAN BELIEVE THAT!

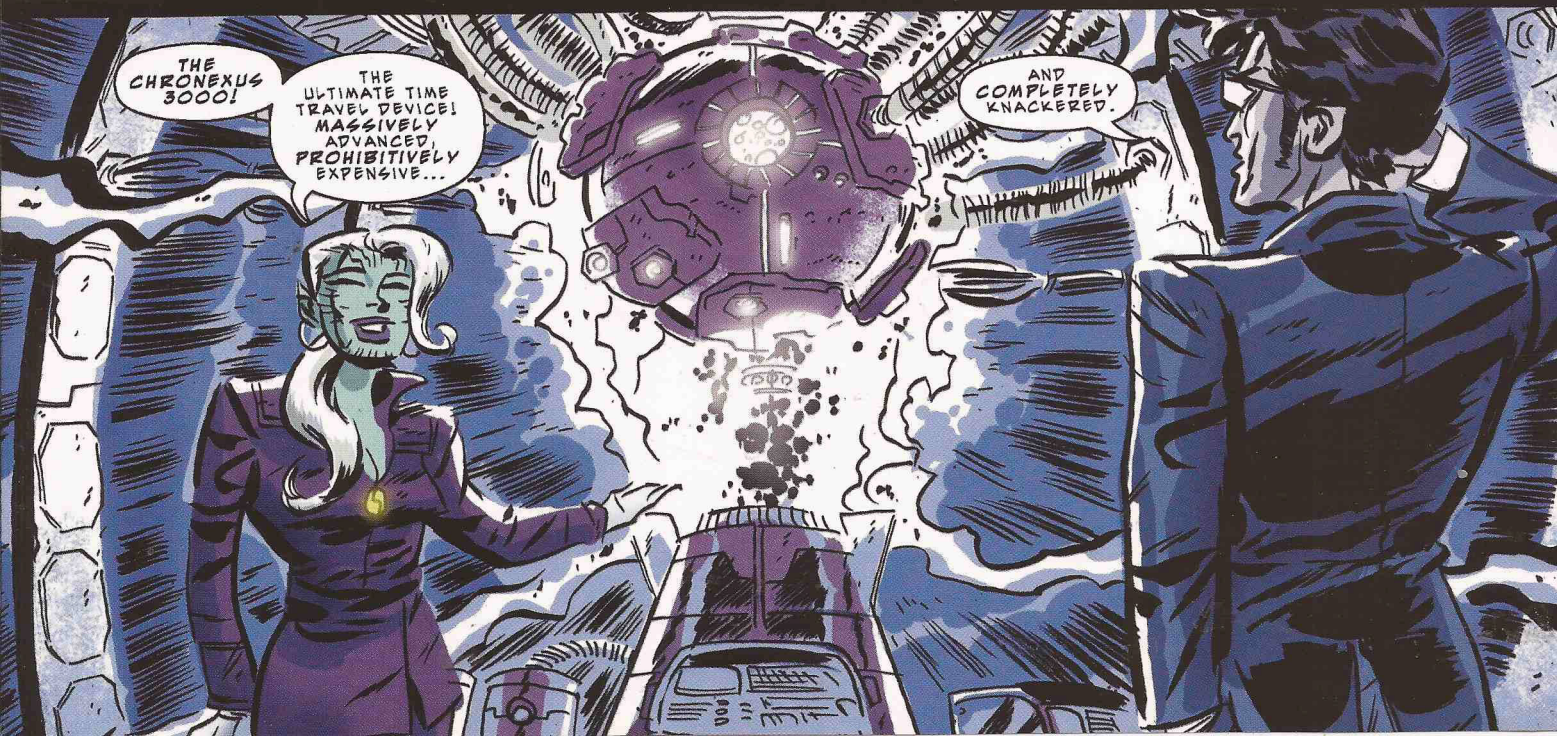
BUT THE HOTEL'S CLIENTS ARE SUPPOSED TO BE KEPT OUTSIDE OF TIME -- INVISIBLE!

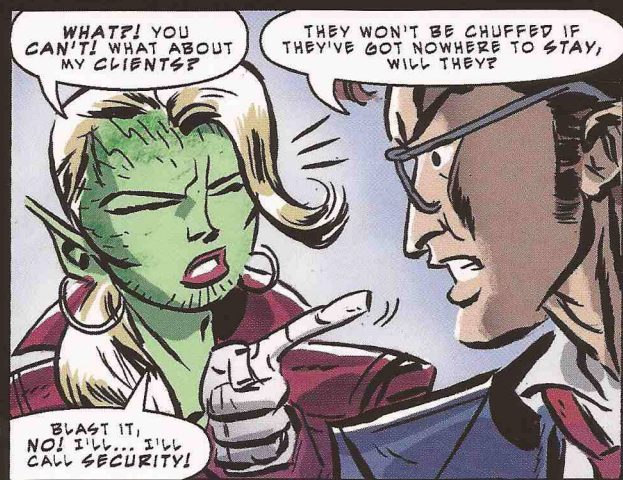
NOT FROM ME, TONY. I CAN JUST SMELL WHEN SOMEONE'S MESSING WITH THE CONTINUUM...



...AND THIS PLACE REEKS. HELLO! YOU MUST BE MAJENTA PRYCE!

AND I HAVE TO SAY...







FAN-
BROKING-
TASTIC! YOU
KNOW WHAT
THAT MEANS,
LADDS?



WE GET
TO DESTROY
IT ALL OVER
AGAIN!

AAIIIEE!!!

WAAARR!

AAAGHHH!!!



PLEASE REMEMBER
WHY WE'RE HERE,
MOST HIGH -- ANOTHER
TEMPORAL DEVICE
IS IN THE
VICINITY...

RIGHT YOU
ARE, MR VAZZIX!
WE'LL AVE OUR SPORT HERE,
THEN YOU GO AND FETCH
IT, HOW ABOUT THAT?



AS YOU
WISH, MOST
HIGH.

WHO...?

GRAXNIX,
TONY. ONE OF
THE LESSER,
GRUBBIER RACES
TO GET MIXED UP IN
THE TIME WAR.

THEY'RE
DANGEROUS,
BUT THEIR
TIME TRAVEL TECH
HOLDS THEM BACK...



IT'S UNRELIABLE, SO THEY'RE
ALWAYS LOOKING FOR SOMETHING
BETTER.

AND THE CHRONEXUS...

IS BETTER.
WELL, MARGINALLY. I'M
GOING TO HAVE TO STOP
THEM, TONY. BUT FIRST...



"...I THINK I SHOULD HAVE A
LITTLE CHAT WITH MS PRYCE."

THOSE MONSTERS
ARE ON THEIR WAY, MA'AM!
THEY'RE DESTROYING THE
HOTEL! WE DON'T HAVE
TIME FOR THIS...

DON'T TALK
TO ME ABOUT TIME,
FANSON! I DON'T CARE
IF I NEVER HEAR THAT
WORD --



-- AGAIN...

TIME'S UP,
MAJENTA.





WHAT IS IT, WENCH?

I THINK THIS IS WHAT YOU'RE LOOKING FOR...

LONDON, THE 41ST CENTURY...

ZZZZZZZZSSSHHH!

THIS IS IT, VAZZIX! THINK OF IT -- WE'LL BE A NEW RACE OF GODS! ABOVE THE DALEKS, ABOVE EVEN THE TIME LORDS!

ALL OF HISTORY WILL BE OURS FOR THE TAKING!

OH, BOZNITZ...



...YOU DON'T HALF GO ON.

MAKHITAR'S SPLEEN, I'D FORGOTTEN ABOUT YOU, DOCTOR!

KILL 'IM, BOYS!!!



VVAARR!

VVVAARR!

WHAT WAS THAT, BOZNITZ? SOMETHING ABOUT BECOMING GODS?

WELL, FAIR ENOUGH -- IF BY GODS, YOU MEAN IMPOTENT, INTANGIBLE AND INVISIBLE. YEAH, GRANTED.



WHAT HAVE YOU DONE?

OH, I'VE BEEN VERY CLEVER, "MOST HIGH".

SEE, THE CHRONEXUS HAS A FAILSAFE BUILT IN, TO STOP THE HOTEL'S CLIENTS TAMPERING WITH HISTORY.

IT KEEPS YOU OUTSIDE TIME, SLOTS YOU BETWEEN THE SECONDS, IN BETWEEN TICK AND TOCK.



SO YOU CAN WATCH WHAT'S GOING ON -- YOU CAN EVEN GET DRESSED UP FOR THE PARTY, 'COS WHO DOESN'T LIKE A BIT OF FANCY DRESS?

BUT YOU CAN'T GET INVOLVED. AND MORE IMPORTANTLY, NO ONE CAN SEE, HEAR OR TOUCH YOU.

EVER. AGAIN.



YOU CAN THANK ME FOR THAT LAST BIT, BY THE WAY. I FIXED THE MACHINE BEFORE I GAVE IT TO MAJENTA...

SET IT TO MAKE ONE FINAL TRIP FOR YOURS TRULY, THEN LOCK ONTO THIS TIME ZONE AND SHUT DOWN. FOREVER.



SO
HERE YOU
ARE...

GRAAGH!

CAUGHT OUTSIDE
TIME. AND LET ME TELL
YOU -- THE UNIVERSE WON'T
MISS YOU ONE LITTLE BIT.



DOCTOR!

D-DOCTOR,
YOU MUST HAVE
MERCY ON THE
GRAXNIX...!

THIS IS
MERCY,
BOZNITZ.

GOODBYE.



THE HOTEL
HISTORIA...

WELL,
MAJENTA...
IT'S BEEN
FUN!

COSMIC
BAILIFFS,
DOCTOR? HOW
DREARY...

OH, IT'S
NOTHING BUT FOUR-
STAR SERVICE FROM
HERE ON IN, LUV. SEND US
A POSTCARD, WON'T YOU?



MMM.

I
LIKE YOU,
DOCTOR. I LIKE
YOU VERY
MUCH...

BUT BE
ASSURED, I
WILL SEE THAT
SMILE WIPED
OFF YOUR
FACE.



SHE MEANS IT, YOU KNOW,
DOCTOR. BIRDS LIKE THAT
NEVER FORGET. JUST
ASK MY WIFE.

OH, I'VE BEEN
THREATENED BY
BETTER THAN
HER, TONY.

ANYWAY, ENOUGH
ABOUT ME!
WHAT'S THE
PLAN, STAN?



SSHHHHZZZZZZ



LOOOONG HOLIDAY.
MY BROTHER'S
GOT A HOUSE IN
GREECE. LOVELY
PLACE. NO
ALIENS.

'COURSE
NOT.

WELL, NOT
TILL THE
SAMARANDS
INVADE IN 2010,
ANYWAY...



WHAT?

WAY
OUT

VWORP



VWORP!

THE END

THE TIME TEAM

Four fans, one mission: to watch all 751 episodes of **Doctor Who**. In order. From the start.



» EPISODES 633–635

THE TWO DOCTORS

*In a quiet Seville hacienda
Shockeye has a delicious agenda
Rump of Jamie with fries
And some Sontaran pies
With two Time Lords puréed in a blender*

There's a shock in store for the Time Team this month (oh all right, as much of a shock as there can be in the circumstances), as the familiar Colin Baker credits announce Part One of *The Two Doctors* by Robert Holmes and then clear to show the Second

Doctor and Jamie in the TARDIS. In black and white! "Oh! Brand new black-and-white *Doctor Who*. It's been such a long, long time," sighs Peter.

Thankfully the colour soon returns, but Richard's noticed something. "While it's lovely to see Patrick Troughton back, I'm unsure about the wisdom of not dyeing his grey hair. It makes him look so old. Probably not a worry for the general public though."

"Yeah, but isn't it wonderful to see Jamie – the real Jamie – back again after all these years?" wonders Clay. "He even gets to say 'Look at the size of that thing Doctor!' And the years have been kind to Frazer Hines."

"Surely they couldn't have done this story if *The Five Doctors* hadn't been so recent," says Jac. "I mean, starting a story with a different Doctor and companion in the TARDIS with no explanation! It's a really stunning beginning."

Compiled by **MICHAEL PRITCHARD** • Illustrations by **ADRIAN SALMON**

Is Richard equally enthusiastic? "We're only a few minutes in," he says, "and already the story is throwing up all sorts of continuity questions. From the Doctor's comment about Victoria going off to study graphology, it would suggest this part of the story takes place between *The Tomb of the Cybermen* and *Fury from the Deep* – but when? And then there's the fact that the Doctor is on a mission from the Time Lords, and that he can control the TARDIS, and that the control room is the late 1970s design..."

"It all so wrong that there are only two possible explanations," ventures Peter. "Either this *isn't* the real Doctor and Jamie, or – and this is quite an exciting revelation if true – the Doctor and Jamie had many more adventures together between *The War Games* and *Spearhead from Space*!"

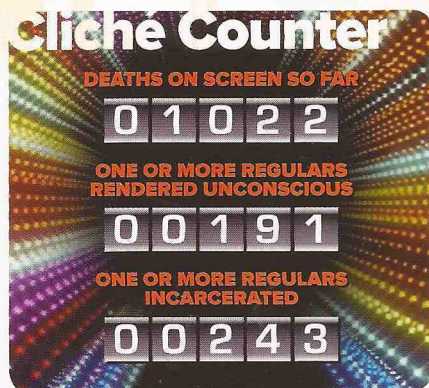
"They call that theory Season 6B, you know," says Clay ruefully. "I imagine Season 6B would contain four very cheap-looking stories of eleven episodes each, and plenty of smoke and foam. In fact, maybe all seasons should have a B. Perhaps somewhere out there is a Season 2B, where the Doctor's in a bath chair, Ian and Barbara do a lot of gardening, and Vicki is dating."

"I guess either theory could be true," says Jac, "but wouldn't it have been better not to clutter up the story with rubbish explanations that mean nothing to new viewers and make older ones tear out their hair? I wonder where Victoria's doing her graphology A-level... the University of Zebedee? And there'd better be a good explanation if these two Doctors meet up. After all, it only happens in the direst emergencies."

The Doctor and Jamie emerge into the kitchens of a space station to be confronted by Androgum butcher/chef Shockeye. "The line about chefs having a 'high opinion of themselves' seems to strike more of a note today than it did 20-odd years ago," says Richard.

"Remember Fanny Craddock," whispers Peter.

But the Doctor's mission is not with the catering staff – he's here to see his old friend Dastari, the station commander, to order a halt to dangerous time experiments. "Two things concern me here," says Clay. "The Second Doctor seems very different to how he's always been portrayed, almost an entirely different character. He's abrasive, verbose, even judgmental. But far worse, Dastari's costume is appalling – an eminent scientist who





PETER

CLAY

JAC

RICHARD

wears a silver tracksuit and pop-specs! In fact, the design in this story is rotten all round. The space station's flimsy and gaudy, and Shockeye's costume and make-up look cheap and daft. Colin's coat is infecting the scenery, just as the Fifth Doctor's coat made everything around him go beige."

But there's a massive cheer from the Team as Shockeye's mistress, Chessene, arrives on the scene. Even Clay – actually, *especially* Clay – is delighted. "At last, Jacqueline Pearce in *Doctor Who*!" he cries. "Sadly, her wig and costume are diabolical, but she radiates the same magnificent presence as she did as Servalan in *Blake's 7*. And she delivers Robert Holmes' best lines with typical relish – what a brilliant actress!"

"I love Shockeye," says Peter. "He's like the warty, ginger offspring of Hugh Fearnley-Whittingstall and Delia Smith. And look – the Sontarans are on their way! What a treat!"

"Is it though?" wonders Clay. "We seem to be seeing the return of bloomin' everybody recently – the Master, the Cybermen, the Daleks, the Sea Devils, Old Uncle Tom Cobbleigh and all – so it no longer feels very special. Though I'm pleased to hear the Sontarans are coming back, I wish the

"Terrible," sighs Clay. "It's time for my broken record speech, everybody!"

"The direction of *Doctor Who* has been generally flat and dreary since 1980!" chorus the Team.

"I know," sighs Clay. "But moments like that really take the biscuit. It beggars belief that such an important moment is thrown away. And also – Spain? Like Amsterdam, it feels like *Doctor Who* is making cheap package deal excursions to the most reachable of 'exotic' locales. Spain isn't exactly crying out to be a *Doctor Who* location. This story could just as well be set in Dorset."

"Gotta feel for the actor playing the Sontaran in the bright Spanish sunshine, though," says Richard. "He must be sweating buckets."

The villa's owner, the Doña Arana, comes a cropper at the hand of Shockeye. "OK, so in *Doctor Who*, a blind old lady saying her prayers has just had her skull crushed and been partially eaten but then spat out for being too dry and tough," says Clay. "I love the streak of black comedy in Robert Holmes' work, but isn't that just disgusting?"

"Stomach-turning, but essential to show the interest in food and the lack of conscience in the Androgums," reckons Peter.

"The Second Doctor seems very odd. Almost an entirely different character..." Clay

series would stop referencing its own mythology so much. It makes *Doctor Who* seem like an arcane secret society."

The action shifts to a more peaceful scene. "It's so nice to see the Doctor, quietly sitting by a river, at peace with the world for a change," says Peter.

Suddenly Doctor Six collapses, in empathy with his second self. "Why doesn't the Doctor collapse every time his past selves are in trouble?" wonders Jac. "OK, I guess he'd be on the floor all the time. But this surely can't be the first time two Doctors have been around at exactly the same time and one of them's been nobbled?"

The Doctor sets off for help, heading for the space station. But the birds, and indeed the Androgums, have flown... to a remote hacienda in Spain. Jac frowns. "Have I missed something, or is our first proper sight of a Sontaran, a popular monster not seen for seven years, a long-shot outside a crumbling time-share? Not very exciting."

Back at the space station, the Doctor and Peri are trapped in the ducting. "It looks like they're about to play laser-tag," remarks Jac. "Or perhaps it's just a really 1980s space station."

The Doctor is distracted, and all looks black for kindly Peri at the close of Part One. "It looks like some grubby, wheezing pervert is trying to get his leg over!" cries Richard.

"What is her attacker trying to do, exactly?" wonders Peter.

Answer comes there none in Part Two. "Eh?" says Richard. "What's supposed to have happened? The attacker's all over Peri one moment and then just stops, but she doesn't seem to have done anything to him. Has she got halitosis? Did she breathe on him? I don't get this bit at all."

The Doctor reveals the attacker is none other than Jamie. Jac's nonplussed. "More to the point, considering the Doctor has said that the attack has

only recently happened, why would lovely old Jamie have suddenly turned into some growling grasping proper?"

Doctor Six deduces that Doctor Two has been killed by the Sontarans – and that means serious trouble for the universe. He waxes lyrical about the end of everything. "Colin Baker's beautiful delivery of this beautiful speech is a welcome contrast to the tastelessness of the rest of this story," says Jac.

Who mentioned tastelessness? Back in Spain, Shockeye's trying another local meat. "Urgh!" shrieks Richard. "Chewing on a fresh rat is rather repulsive, but it does help to give Dastari's disgust at the Androgums' habits an added

AND YOU SAID...

"Jamie covered in a burlap sack and humping Peri makes for one of the most bizarre cliff-hangers of any serial ever." **BRENDAN KENNEDY CORK**

"Shockeye's great lines and Troughton's glorious Doctor to one side, it's a pretty ropey adventure. Still, it does have Colin Baker contemplating eating a cat, so it can't be all bad."

JAMES PEATY FACEBOOK

"I still remember the disappointment when I saw the new Sontaran costumes.

From one of the most convincing monster make-ups to a ridiculous, unconvincing stiff mask.

Doctor Who completely lost the ability to use latex and make-up properly in the 1980s." **JONATHAN CROSSFIELD FACEBOOK**

"Patrick Troughton strings out his final shot as long as he possibly can. I don't think the TARDIS door has ever been closed quite as slowly and gently before." **BLAINE COUGHLAN FACEBOOK**

"This story would have been so much better with the roles reversed – with Colin being kidnapped by the Sontarans while trying to represent the Time Lords' interests and Pat accidentally stumbling onto events and trying to save his future self from death." **PETER NOLAN FACEBOOK**

"I've never understood why Dastari rather coldly ignores the beautiful lady who drops him a flower. If I were him I'd have been up there like a whippet."

PHILLIP MADELEY MANCHESTER

"This story features some of the worst costumes I've ever seen on any programme, and I keep expecting Dastari to burst into a chorus of *Video Killed The Radio Star*." **GEORGE P MCGACHIEY FACEBOOK**

In **DWM** 396, the Team will be watching *Revelation of the Daleks*. Let us know your comments by emailing us at dwm@panini.co.uk (marked 'Time Team' in the subject line), or via our Facebook page, making sure we receive any comments by 30 April 2008. And if you're a new convert to *Doctor Who*, and haven't ever seen this story before, why not grab a copy of *Revelation of the Daleks* on DVD and let us know what you thought?

edge, especially as Chessene is still so accepting of them." He is also impressed by the Sontaran leader Stike. "He's wonderfully Sergeant-Majorish in his tone. I think they should have given him a moustache as well."

The Sontarans prepare Doctor Two for an operation to remove his symbiotic nuclei and steal the secret of unlimited time travel. "Nice line about the drugged Doctor having his memory affected," says Peter. "Which I guess explains why Doctor Six doesn't recall this adventure."

"Doctor Two's challenge to Stike is a lovely little scene and so well played," says Richard. "The look that Stike gives the Doctor as he turns is priceless!"

Peter nods. "It's only in that one shot that Stike looks impressive. Otherwise, not a patch on the original Sontaran design, sadly."

"And not helped by the way the Sontarans keep standing with hands on their hips," adds Jac. "They just look silly."

"And a bit gay," adds Clay.

Doctor Six, Jamie and Peri reach the hacienda as Part Two nears its end. "Astonishing that barely anything has happened in this episode," remarks Clay. "Even Doctor Six's ennui about the end of the universe turns out to have been a mistake, cause the universe is fine after all. Ah well."

Peri knocks on the door of the hacienda – and unfortunately Chessene answers. Even



Stike admires his new beard in the mirror, possibly.



Shockeye shows Gordon Ramsay how it's done.



Just like old times... The Second Doctor and Jamie surrender.

◀ more unfortunately, she tells Shockeye that Peri's outside and he can snack away. "So," says Richard, "we get another cliffhanger featuring some lascivious individual greedily reaching out for poor Peri's top half in a rather overtly lusty fashion."

Into Part Three, where Jamie clashes with the Sontarans. "It seems so wrong to see Jamie use his knife and stab Stike in the leg," says Peter. "I know he used to tuck it down his sock back in the day, but he hardly ever got it out and never actually used it." (Clay gives him a sidelong glance.) "And it should have come as a terrific surprise for

Doctor Two to see Doctor Six, but he scarcely bats an eyelid."

Richard's pondering. "Have you noticed that the Doctor somehow seems to be so much more convincing once he's out of his silly coat?"

Peter agrees. "He's never looked better than here, walking through the Seville sunshine."

Everything goes bottoms up for Dastari as Chessene orders him to, er, turn Doctor Two into an

Androgum. "Troughton and Stratton are just sublime as the two hungry Androgums," says Richard. "They play it like they're a couple of naughty schoolboys and you've got to love the way they walk around arm in arm!"

"Yes, it's good," nods Jac. "But it's a little disconcerting to see Shockeye murder a lorry driver, with Doctor Two's help and approval." She thinks. "This is quite a season of transformations, isn't it? The Lytton/Cyberman conversion, Peri and Areta into birds on Varos, Luke (oh, Luke!) turning into a tree, and now Doctor Two becoming an Androgum. I wonder if this theme is building to anything?"

Chessene decides to be rid of the Sontarans and releases deadly coronic acid. "She says she has no more use for Stike," wonders Clay. "I think I may have missed what her use for him was in the first place. Has anyone worked out what the Sontarans had to do with this plot?"

Shockeye and his new friend head for the restaurants of Seville. But when it's time to get the



Shockeye and the Second Doctor – about to try the local cuisine.



"Stike's death has to be one of the messiest ever – blown up leaving only his leg! Yuk!" **Peter**

bill, things don't go so well for restaurateur and frustrated actor Oscar Botcherby. "We often see people being shot with ray guns and so on," points out Richard, "but stabbings are fairly rare on *Doctor Who*, aren't they? Especially when you have blood stains as a result. And then follow-up the killing with lingering shots of the corpse."

"It's horrible, and like the Doña Arana scene, completely unnecessary," says Clay. "I keep expecting old Darcy de Farcey to get up; it's all played so much for comedy."

"There are some very interesting themes here," reckons Jac. "Oscar, who hunts moths and runs a heavily carnivorous restaurant is snuffed out by an alien who believes humans are primitive creatures who 'don't feel pain in the way we do'; Shockeye, in turn, is killed by a member of a 'superior' species. It's all very karmic. Lucky for the Doctor that he threw back the gumblejack fish at the beginning; he should only get a bit of fear, distress and a near-death experience."

As Chessene and co, and indeed Doctor Six and co, scour the restaurants of Seville, Clay shakes his head. "This is completely bonkers. It's as if about 17 completely mad characters are wandering through some quite pretty backstreets. There's nothing to tie this down to reality, and the bloodthirstiness sits really uneasily with the camp hi-jinks. And this passing señorita who throws a rose to Dastari – what on earth is that about?"

Then it's all back to the hacienda, where Stike has survived the acid. "Stike's death has to be one of the messiest ever!" exclaims an appalled Peter. "Oozing slime from acid burns, then further damaged by a dodgy time machine, then blown up leaving only his leg! Yuk."

After Chessene is disposed of, and Doctor Two returned to normality, it remains only for Shockeye to be dealt with. The Team are astounded by the means, as Doctor Six chases him through the countryside before asphyxiating him. "What a brutal, unforgiving character Doctor Six can be," says a

shocked Peter. "I know it was a case of 'kill or be killed', but to murder Shockeye and then make a quip – and then quip again when explaining Shockeye's absence to the others – it's so wrong."

Jac nods. "I can cope with him being brutal and unforgiving. But it was the glee with which he seemed to contemplate the killing and most especially the 'just deserts' remark afterwards, as Peter says, that make it unpalatable."

As the two Doctors bid farewell, it's time to sum up. Peter goes first. "It's a shame that Doctor Two didn't have more scenes with Six... and such a waste that he spent so much of his time either tied down or part-Androgum. But despite this, it was marvellous to have him back one last time."

Clay's next. "I think that script was probably pretty marvellous on paper. And some of its madness and ghoulishness seeped successfully through into the production. But the design and direction were woeful, and as with *Vengeance on Varos* the black comedy elements just don't sit very well in *Doctor Who*."

Jac concludes. "As a committed veggie I should love that story... but as I agree with its message, I really didn't need to be hit over the head with it. Robert Holmes was a quality writer, the dialogue and characterisation were great, but the story was just... unpleasant. I didn't enjoy it."

YOU ARE NOT ALONE

Neil Harris has got his finger on the button...

FOR THE RECORD...



Sometimes, when I think back to how obsessive I used to be about *Doctor Who*, I scare myself. I mean, I'm still obsessive now, but now, being obsessive is easy. It doesn't require the same level of dedication. Nowadays, with the internet and DVDs and CDs, *Doctor*

Who is almost literally on tap. Whenever you want a fix of that 'quintessential magic', it's available.

It's almost too easy. It's tempting to take it for granted. But I don't, because I remember how it was before. Back when my fervour was at fever pitch.

I like to think my obsession was largely a happy one. It got me reading. It got me writing. It got me interested in science and history. And I enjoyed myself, even if I didn't get out much. But, as the Doctor says during *The Happiness Patrol*, happiness means nothing if it is not side-by-side with sadness. And occasionally my obsession took on a strange and terrifying dimension.

I console myself that it could have been worse. I could be one of those people who Know What The Story Codes Are. Or what colour the *Doctor Who* logo was on each edition of each Target novelisation. Or I could be like my friend who can tell which episode of *Doctor Who* he is watching before the title comes up, because apparently all of the opening titles are very, very slightly different.

No, what I did was, I collected clips. Anything even tangentially connected to *Doctor Who*, I had to have on tape. And because of this, I always knew where my 'clips' tape was, it was always wound to the right spot in readiness, the remote control was always within reach, and my fingers were always tensing over the 'rec' button. Just in case they showed a clip from *Doctor Who*.

It's hard to believe, but back in those days, seeing *Doctor Who* – even a few seconds of it – was a highly-prized commodity. *Doctor Who* was ephemeral. It was never repeated, well, hardly ever. Only a few stories were available on video, and were being released at a rate of approximately one story every 45 years. I genuinely believed that I would never see most of *Doctor Who* in my lifetime, so what I could get, I prized, I hoarded, and I devoured.

But, oh, the wasted hours spent watching *Did You See?* and *Tomorrow's World* and *Going Live!* and *Boxpops*... I recorded John Nathan-Turner's defence of *Time and the Rani* on *Open Air* (during the same edition, someone calls in to ask why Paul McGann isn't on television more... I like to think this was a time-traveller from the future playing some sort of perverse practical joke). I recorded Sophie Aldred, in costume as Ace, wishing *Blue Peter* a happy birthday. I even recorded the gormless

Doctor Who-themed links in the 'broom cupboard' with Andy Crane and Ed the Duck on the 25th anniversary.

I recorded Chris Searle on *Windmill* saying "We must get back... to the TARDIS" in a deep voice as an introduction to a clip from *The War Games*. Can you imagine my excitement? Over a minutes' worth of *Doctor Who* I hadn't seen before – and in blank and white! Mine, to treasure, forever!

Then there was that edition of *Newsround* where, to illustrate a feature on the yeti, they showed a clip from *The Abominable Snowmen*! And the edition of *Newsround*

where they showed a few seconds of *Horror of Fang Rock* being broadcast in the USA before some nincompoop in a Max Headroom mask interrupted it. Never mind the news – show me more of the episode!

And there was *Telly Addicts*. A show I enjoyed regardless of its *Doctor Who* content – I told you I didn't get out much – where, occasionally, they'd treat us to fuzzy excerpt from *The Daleks* in order to tax the TV knowledge of the ubiquitous Pain family. And then, at Noel Edmond's signal, the studio audience would laugh, because the clip was old and stagey and innocent, and because they were all slack-jawed morons who didn't know any better.

But best of all was TV 50, the BBC's anniversary clip-a-thon. Like Mary Whitehouse, I can still picture it, in my mind's eye... Ringo Starr sitting outside

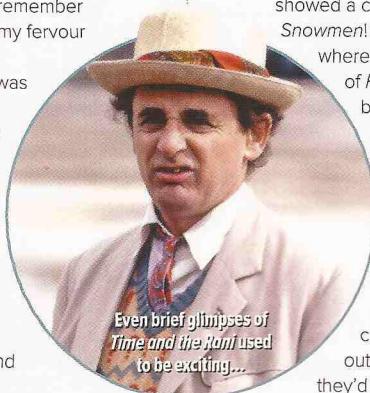
a caravan describing *Quatermass*, then the *Doctor Who* titles, *Day of the Daleks*. Broton the Zygon. That bit from *The Dalek Invasion of Earth* where it sounds like the Daleks are saying "We are the bastards of Earth." *The Hand of Fear* and... oh my God! Suddenly, there in front of me, is a formative childhood memory! I AM SCAROTH! THROUGH ME MY PEOPLE WILL LIVE AGAIN! Followed by *Revelation of the Daleks*, Pamela Stephenson and Magnus Pyke standing in a duck pond.

It wasn't just the clips, though. I recorded the trailers, from the Doctor and Nyssa running in slow motion down the bendy corridor from *Arc of Infinity* to that bloke dropping his sponge from *Survival*. And the pre-*Doctor Who* continuity links for *Bergerac*, and the introductions to the show itself which somehow always managed to cross the line between 'jokey' and 'sarcastic'.

I treasured all this stuff. It gives the shows context. For me, *The Five Doctors* isn't *The Five Doctors* if it doesn't start with Terry Wogan. *The Horns of Nimon* has to have the rotating BBC Christmas diorama before it or there's something wrong. And *Silver Nemesis*, for me, always begins with a trailer for the cast of *Neighbours* appearing on the Royal Variety Performance.

Now, though, we can watch *Doctor Who* whenever we like, and the thought that someone could be so excited by a clip of *The War Games* seems obsessive and sad.

And yet... now all this stuff is included as DVD extras. So who is the real saddo here? Is it the person who diligently recorded all this stuff at the time – or the person who spends money 20 years later to get it all on DVD? Okay, it's still me. <=



Even brief glimpses of *Time and the Rani* used to be exciting...

"I was always ready to press record; just in case of a *Doctor Who* clip..."

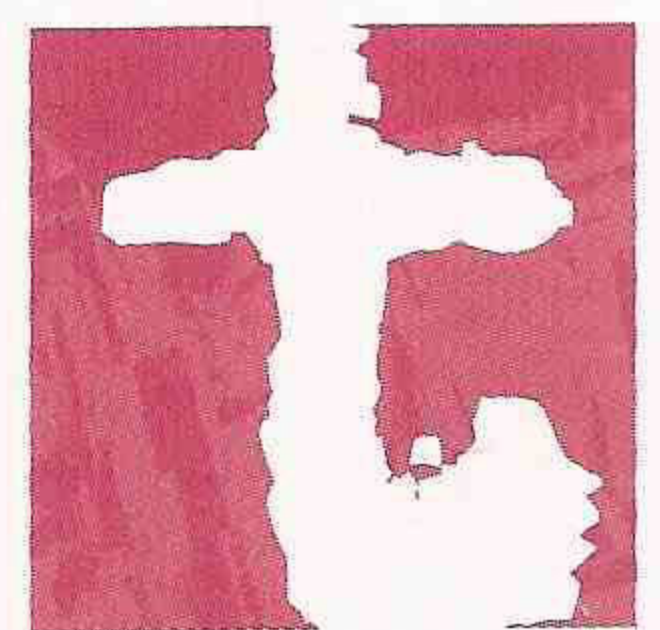


"It's in a big library, and the Doctor fights stuff!"

Steven Moffat



Steven Moffat, writer of this year's two-part *Silence in the Library*, tells David Bailey about bringing back Peter Davison, scaring kids, and why he's trying to avoid spoilers...



Four. The irony was lost on neither of us: although the *Script Doctors* interviews are the first major coverage new episodes get in *DWM*, everyone's hands are tied over what can be said about them. Quite right, as it's still too soon to be spilling the big secrets. But then, there goes *The Sun* with its smug panoply of spoilers. There was only one thing to do. Phone Steven again... "I was warned about it last night," he said, on the afternoon of the day the paper ran the story. "I was told that they had the whole script, and were sort of using it as a bargaining counter – I don't know if they actually

would have gone ahead and printed any of it, but I think Cardiff managed to negotiate with them and bring it down to a more reasonable scale. In fact, it's not that bad at all. Most of what they reveal, you learn quite quickly in the story anyway."

As most fans are aware, it's not the first time that a tabloid has revealed a major plot point from an episode that is still months away. So just how do the team at BBC Wales react, when they usually fight so hard to keep things under wraps?

"We all get in a tizzy about it," Steven admits. "Not just because we're all fans of the show, but because we think *Doctor Who* is the centre of everybody's life! When you're working on a show, it's the centre of the universe. And you think, not only will people read every word of that article, they'll commit it to memory." But Steven thinks it's important for fans to see things from the point of view of your average punter on the street. "You read some news articles yesterday but I bet you've forgotten 90% of them," he explains, "and the fact is, people who read that *this morning* have already forgotten it. And also, I went onto the internet to look at the reaction: it's very benign and gentle and unfazed, because you realise they've got so little to go on, even in that news story. And they find it hard to separate the signal from noise: the fact is, there are some accurate things in that story, among a welter of inaccurate things."

"As I said to Russell [T Davies, executive producer]," he continues, "in a few years' time, both he and I will be writing shows that we can't get any bigger to watch, and we'll be weeping for this kind of coverage! I follow the general Richard Curtis principle, which is to put all your best jokes and best twists in the trailer, because it doesn't matter a damn that people are surprised, it matters that they *watch*. So, quite honestly, it's fine.

And you know what? If they'd printed the whole damn script, if they'd printed every single word of it, most people wouldn't have even read it. The vast majority of the millions who watch *Doctor Who* would still not have a ruddy clue. It's only us ming-mongs that care.

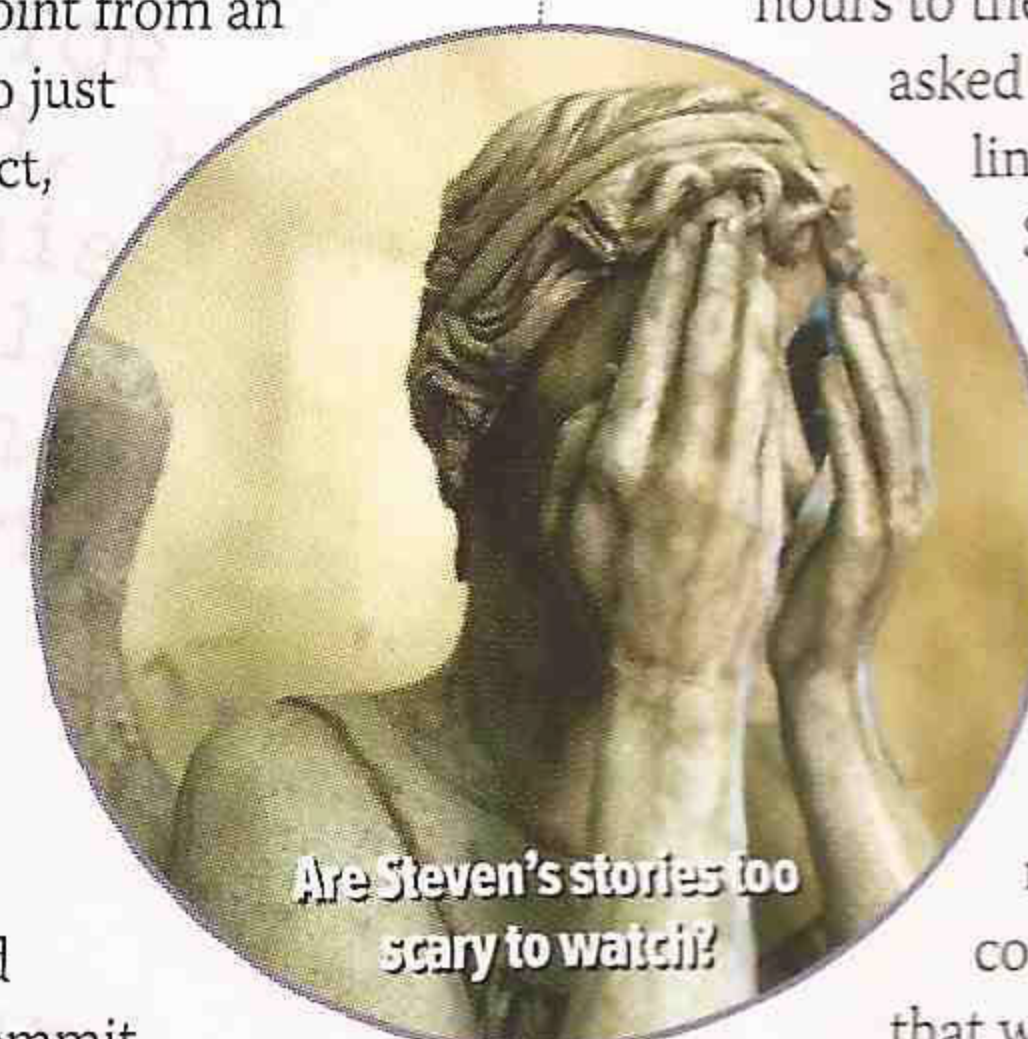
"I follow *The West Wing* devotedly – but the fact is, I don't even remember a news story about *The West Wing* ten minutes after I've read it. That's probably what it's like for *Doctor Who*'s audience: they'll read it with some interest, but by tomorrow they'll have a hazy memory that Alex Kingston will be in it, and that's the one with the library, but that's all they'll get."

Now let's get all wibbly-wobbly, and go back 48 hours to the day of our interview proper. Having asked him about the impressive guest cast lined up for his Series Four episodes, Steven says he's "very, very excited" about the calibre of actors involved: The League of Gentlemen's Steve Pemberton, the Bond films' Colin Salmon and, of course, *ER*'s Alex Kingston. "Giving nothing away..." Well, of course not! "The character Alex plays requires an actor of that magnitude, and indeed stardom. It couldn't be a nobody, so it's fantastic that we got her. You'll quickly see why!" Steven won't be drawn when we ask for the tiniest hint as to the wider story...

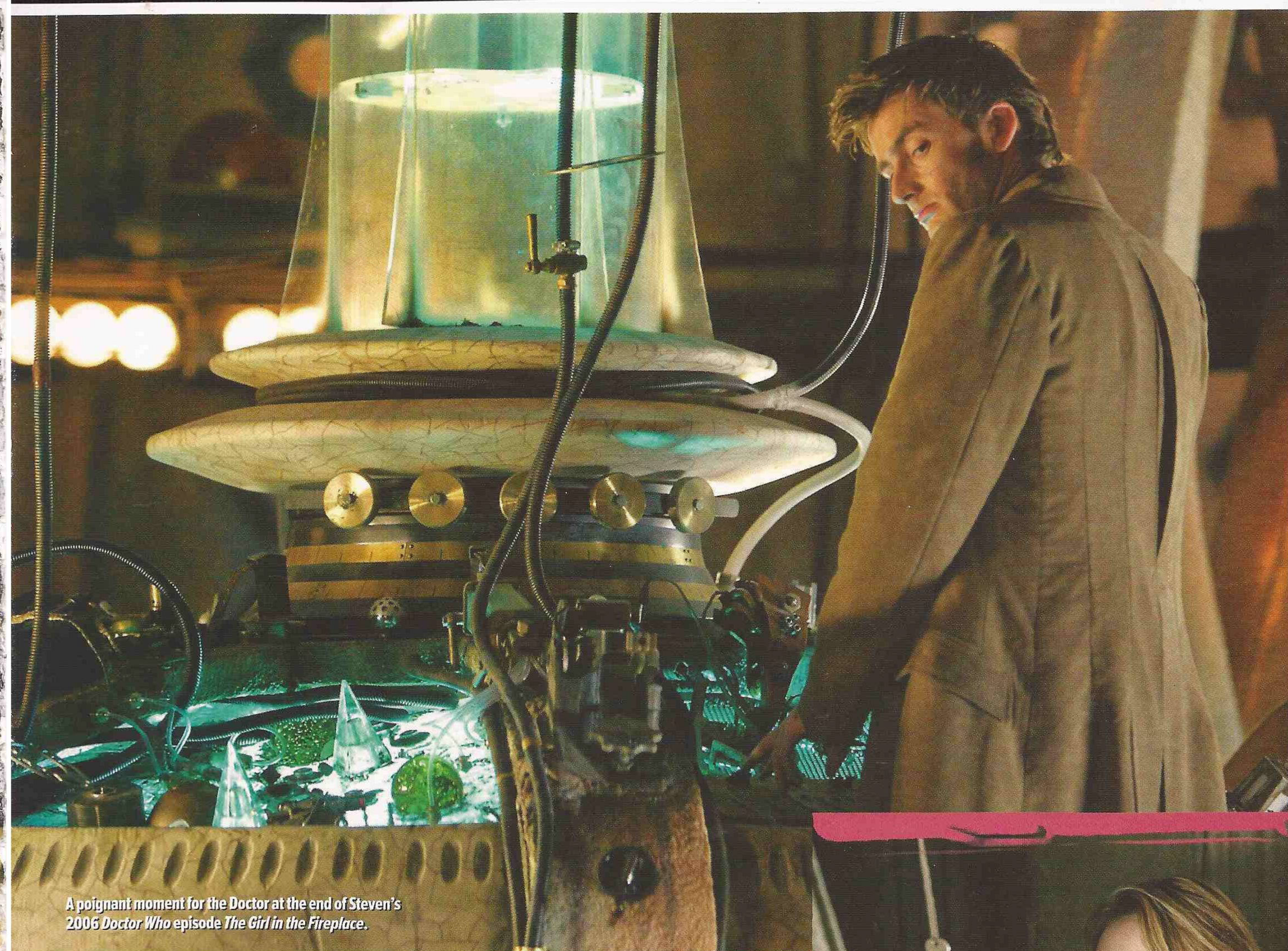
"It's in a library, it's a big library, and the Doctor fights stuff. There you go! There are quite a few reversals in it, and there are hopefully some surprises, so it's best to watch it without knowing any of them."

For Series Three, Steven was at one point lined up to write a two-part story ("I think it was the Dalek one I might have been in the frame for," he says) but his increasingly busy schedule meant he had to take the single, 'Doctor-light' episode instead. For Series Four, though, Steven has returned to a story that has been hanging around for quite a while.

"I think I suggested a bit of the basis of this idea ages ago," he says. "After I handed in my very first episodes, Russell was preparing stories for the next year and said I should feel free to throw any ideas at him, although he might well end up giving me a brief anyway. So, I suggested this, and we've been quite keen on it ever since."



Are Steven's stories too scary to watch?



A poignant moment for the Doctor at the end of Steven's 2006 *Doctor Who* episode *The Girl in the Fireplace*.

Russell has said that Steven is unique amongst the series' writers, in that he is the only one free to come up with his own ideas and can be left to his own devices while writing it.

"It's not exactly like that," Steven says, almost squirming at the compliment. "That's very flattering and lovely – but in the first year, I got the same kind of brief that everybody else did [for the two-parter *The Empty Child/The Doctor Dances*]. And I suppose, in a way, the brief for *The Girl in the Fireplace* was shorter. Thereafter, they would tend to be my ideas. But, you know, it's not like I would mind being given a brief. The briefs are always completely open anyway – there's a setting and a basic notion – but Russell has to be able to know if it's in the future or the past, whether it's a love story or an adventure yarn, all that stuff has to be established. So yes, I'm allowed to do what I want, provided it's what I say I'll do."

But has Steven always stuck to his promised stories? "I went furthest off the brief with *The Girl in the Fireplace*," he admits, "which was meant to be a 'celebrity historical' and became 'Doctor Who Gets Laid!' It's quite funny, because Russell is terribly fastidious about spoilers," Steven continues, "so we'll have these ridiculous conversations where I'll start talking about the story and he'll say, 'No, no! Don't spoil me!' And I'll say, 'But you're the f***ing executive producer! I have to tell you what I'm doing!' We had this ridiculously nabby-pabby conversation about my Series Four story. I was writing the second episode and I was trying not to find out what happened in the series finale, and he was trying not to find out what happened in my second episode, while obviously having enough of an exchange of

information about the relevant details. God help you if you've got two fans working on a show, because that's how it is."

Steven's episode for Series Three, *Blink*, has become one of the most popular and celebrated episodes of *Doctor Who* ever. As the 'Doctor-light' episode of that series, the lead role is taken by a new character, Sally Sparrow, a plucky young woman who finds herself caught up in a complicated plan to rescue the Doctor and Martha, who have been cast adrift in time by the Weeping Angels. Since then, fans have been clamouring to see more of Sally, even wanting her to join the Doctor as his new companion. Did Steven have any idea of the impact the character would have?

"An awful lot of that – I've got to be fair – is down to Carey Mulligan," he says. "She was just fantastic in that role. Startlingly good. On paper the role is slightly, and quite intentionally, 'generic companion'. You know, the plucky, slightly mad girl who goes off on her own to the haunted house: she's very much *Doctor Who* companion material, and that was quite deliberate, you've got that familiarity. Carey really is one to watch, she's just so good."

And what about *Blink*'s wildly popular monsters, the Weeping Angels, creepy 'quantum-locked' statues who can only move when they're not being observed? How did he come up with that idea?



Sally Sparrow (Carey Mulligan), the main protagonist for Steven's 2007 episode *Blink*.

"You start with the playground game," he says. "You start thinking about the game of statues, where things get closer – and the fact that kids are a little bit frightened by statues. I always take note of what kids are slightly creeped out by, because that's a *Doctor Who* monster, that is. I think the Weeping Angels do two things quite expertly – proving that I must be a writer, because they're the two most important things about *Doctor Who* monsters. Firstly, they must look a bit recognisably 'our world', almost domestic, they can't look too spacey – even the Daleks have got a sink plunger sticking out of them. They've always got to look relatable to us, almost down to earth, literally. A twisted version of something you'd see in the real world. And the other thing is: the best thing about *Doctor Who* monsters is their imminence. It's *before* they arrive, just the moment you realise they're on their way: the tombs melt and the Cybermen come out, the Sea Devils rise from the sea, the door collapses to reveal the Myrka... Well, maybe not that last one! It's that whole thing – they're so much more exciting *just before* they get there than when they actually arrive. When they come into the room, then they're actually a bit dull. The Cybermen have to go back to their tombs for a bit of a rest, the Sea Devils turn out to be vulnerable to bullets. The bit that terrifies the most is the moment before they get there."



Steven admits he went furthest from his original brief with *The Girl in the Fireplace*.



Steven Moffat. "Looking hard with a gun," it says here.



"I think you can bring an old Doctor back fine, provided certain other things are safely in place..."

◀ "So what you've got with the Weeping Angels is *Doctor Who* monsters that are *permanently* imminent. You never actually see them do anything, they're just always *about* to attack. So, they're frozen in that moment of being the most terrifying. They're about to get you – which is always far more exciting than when the *Doctor Who* monster *actually* gets to you. Because when the *Doctor Who* monster actually gets to you, it says, 'We will not kill you yet!', or 'Lock them up in that cupboard!', or something stupid like that."

The Angels topped all sorts of polls as the scariest monsters from the last series. Does Steven think he can repeat the success, and come up with something creepier, smarter and downright cooler?

"I don't know," he laughs. "I'm very, very happy that I made it there once. To be honest, I think the Weeping Angels are one of the best things I've come up with in my writing career. I'm going to be immodest and say I think it's one of the very best *Doctor Who* monsters – and nobody does that once a season. I think I've got some good, creepy moments coming up in the next season – but how the monster measures up to the Weeping Angels is not up to me."



et's take stock of Steven's contribution to *Doctor Who* since its triumphant comeback. A story every year? Check. Icky, skull-cracking gas-mask aliens? Check. A time-twisting love story?

Check. One of the most popular guest characters, along with one of the series' finest monsters, in the same episode? Check. How do you top all that?

"Julie [Gardner, executive producer] phoned me to ask if I would do an eight-minute *Doctor Who* Special – whatever they could film in a day on one set with no special effects – for Children in Need," he recalls. "I said yes without any idea of what I was going to do. I just figured even I couldn't muck up eight minutes that badly – especially when they weren't paying me. What were they going to do? Sack me?"

And so *Time Crash* was born. Broadcast as part of the BBC's Children in Need charity telethon last

November, the mini-episode saw the return of Peter Davison's Fifth Doctor, who met David Tennant's Tenth Doctor in a previously unwitnessed moment hidden in the closing minutes of the Series Three finale, *Last of the Time Lords*. Something as momentous as the return of an old Doctor was surely carefully considered and planned meticulously. I mean, it couldn't just be the result of sunshine, fresh air, a chance meeting and gallons of booze? No, surely not...

"I bumped into David at a big concert in Chiswick," Steven explains. "We got chatting and decided it would be incredibly good fun if we brought Peter back. I know Peter, and we're both big fans of Peter's Doctor, and Peter's obviously the one who kind of still looks like he used to. So, we just thought that would be fun. I phoned Peter and he was up for it. His kids are huge fans of *Doctor Who* – unfortunately not *his* Doctor Who, David's Doctor Who, but he lives with that. And so, it went from there really. Also, it's really fun to have your words spoken by two actors as good as that!"

Was there any resistance to the idea of bringing an old Doctor back into the show? Given *Doctor Who*'s (sometimes less than wholly successful) stabs at the format, multi-Doctor stories shouldn't be blundered into.

"I think you can bring back a Doctor without any argument against it at all, provided certain other things are safely in place," Steven says. "You have to do it with

a firmly established Doctor, and you have to have a very good reason why the story would be enhanced by splitting the lead between two different people. And you have to be sure the two of them will work well together. I think *The Three Doctors* is actually a very good show because Jon Pertwee and Patrick Troughton are extremely funny together. They're genuinely a good double-act – they look like a comedy double-act from music halls, just standing there in their costumes. So there's no law against it, and no



The Tenth Doctor is reunited with his Fifth self in Steven's Children in Need Special, *Time Crash*.



"Wibbly-wobbly timey-wimey" plot elements have become a Moffat hallmark.



one's behaving as if there is a law against it, it's just you can't do it randomly. I think the show has sometimes demonstrated the perils of doing it randomly.

"I love *The Three Doctors*," Steven continues, "but the thing I think is disappointing is that they never get to grips with the fact that he should have a memory of this. Because that's actually the most interesting thing about it: he's having the same adventure as he's had before from a different point of view, and to ignore that is boring. It also puts into your mind the idea that they are two different people, whereas the actual interesting thing about the story is that it's the same man twice, at different points in his life. That is a good story in itself. An older, wiser version of yourself interacting with the younger, sillier version is just a good story, potentially, it could be very strong."

That's certainly the case with *Time Crash*, which addresses for the first time the complexities that must arise when you meet a younger version of yourself, with both versions going through the same

experiences, at different times and at the same time.

This mind-bending relationship with time is something of a theme of Steven's stories. *The Girl in the Fireplace* features the Doctor's on-again, off-again relationship with Madame de Pompadour – which is only so fractured from Reinette's point of view, as the Doctor flits through windows in time to meet her at different points in her life. In *Blink*, the Doctor is trapped in 1969, communicating with the present-day Sally via DVD Easter eggs, hidden messages behind strips of wallpaper and cryptic letters from similarly time-lost friends. All very wibbly-wobbly, timey-wimey indeed.

"Time travel is, I think, the magic element of *Doctor Who*," Steven says. "People witter on about going to other planets – which *Doctor Who* has really never done, it's just gone to a forest – but the magic of *Doctor Who* is that he travels in time. Travelling in space is just engineering, but travelling in time is witchcraft.

"There has been a tendency to regard his time travelling as just a delivery system," he continues. "And I think that's absolutely right and proper 99% of the time, to be honest. I think if you carried on doing tricky things with time, all the time, then it would get tedious very fast. But now and then, I think it's a good thing to exploit that. What must it be like to be a man who presumably has no clue what age he is? Because the calendar means nothing to him and, unless he's counting the days on a wall, it's a complete blank to him. He must have continuing friendships with people that he also thinks of as long dead. He says things like, 'I used to know Admiral Nelson.' But he should currently know him. He's probably got dinner booked with him! That, I think, is a fun idea – it's one that I think has to be rationed, but we could turn it up a bit. A bit more of that would be fun. Especially because children are quite excited by time travel – in a way, more so than going to other planets. Going to the past is actually impossible. Going to other planets is a matter of a long enough railway track."

Steven is well placed to discuss the character of Donna, played by Catherine Tate, who is set to join the TARDIS full-time this year after guest-starring in the 2006 Christmas Special, *The Runaway Bride*. Having spoken to most of the other writers of Series Four over the last few months, a picture of Donna as an older, wiser, less doe-eyed, and more independent companion has emerged.

"The main distinction between her and the majority of the other companions is that she's a grown-up," he says. "Some of the Doctor's show-off technique, which has been honed on the young and impressionable girls that he likes to pick up, won't work so well on a fully grown woman. I think she's equally gobsmacked by the universe and the marvels that she sees, but she's maybe not always quite as gobsmacked by the Doctor, who can at times seem to be, to any adult, a bit of a prat.

"Billie [Piper, who played Rose] and Freema [Agyeman, Martha] are both, nominally, the girl next door – God, give me that ▶

WRITER'S QUESTION TIME

What was the first story you remember writing?

Believe it or not, an adaptation of *Dr Jekyll and Mr Hyde* in a school notebook. [Steven wrote last year's BBC One drama series *Jekyll*, based on the classic Robert Louis Stevenson story.] I've so moved on.

What was your first paid work as a writer?

I wrote a play called *War Zones*, which was put on at the Edinburgh Fringe – but I didn't get paid for it. It was an amateur play. It was later given a rehearsal reading at another theatre, for which I was paid £25. That's narrowly my first paid work as a writer, because the next day, my first cheque for [TV kids' drama] *Press Gang* arrived – for several thousand pounds. So, I looked between the two cheques and realised that my future was in television.

Do you write 9 to 5, or whenever you feel like?

I write from half-eight to half-six. I write in 'nanny time'. I have to write to these strict hours because I've got children and I've got a wife. Sometimes I lapse into weekends if I'm horribly behind, but generally speaking – not as a matter of temperament, but as a matter of practicality – I stick to that version of office hours.

Where do you write?

Almost all the time, in my writing office at the top of the house. I've got a room that's mine that I work in.

What single writing tool could you not live without?

My computer. Boring, but true.

Which writer (in any medium, living or dead) would you most like to have a pint with?

Neil Simon. He's a fantastically good writer. He's done the best stories in the world, he's worked for theatre and movies, he's made more money than all of the rest of us put together, he's remained brilliant for an unbearably long time, he is himself a very funny guy – so I'd love to have a pint with Neil Simon, but I doubt I'd ever pick up the courage to speak.

Which *Doctor Who* story do you wish you had written?

I vary all the time on this. This time, I'll say *The Ark in Space*. It's sort of the paradigm story. It's the one story you could hand to any of the casts of *Doctor*

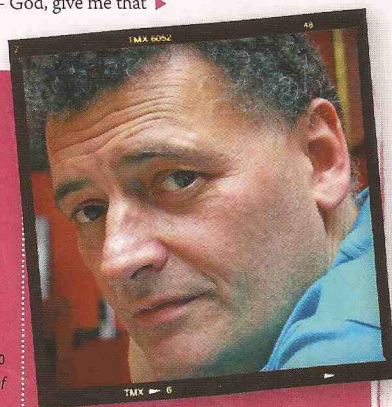
Who – from William Hartnell and that lot, to David Tennant and his lot – and it would work perfectly with the minimum of tweaking. It's sort of mainline *Doctor Who*, it's sort of perfect.

What's the piece of writing of which you're most proud?

I've got several bits that I'm very, very proud of. Can I go for two? There was an episode of [BBC Two sitcom] *Coupling* called *The End of the Line*, which was an insanely complicated episode, told out of sequence, which I thought was extremely funny – and the laughs we got on the night of recording were just huge. And the other one... I'm actually extremely proud of *Blink*. I'll just boast now. To have managed to write a *Doctor Who* story that has all the disadvantages you could possibly want to have – no Doctor, limited special effects – that has been so popular, and has proved to be a highlight of my career... I'm very, very proud of overcoming the obstacles and having such a success with that.

Any unfulfilled writing ambitions?

Do you know, probably not! I've never written a James Bond film. I quite fancy that. There's nothing



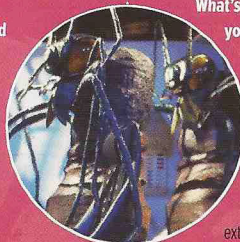
else I can think of. I've had everything else! [Aren't you lucky?] Yes, very, I know it. Believe me, I know it!

If you weren't a writer, what would you do?

Cry. No, I know what I'd be – a very unhappy schoolteacher. I don't think I have any qualifications to be anything else. I never tried to be anything else, this is all I ever wanted to be.

And every writer's favourite question: Where do you get your ideas from?

Staring out the window, like everybody else.



Martha, the Doctor and a Timey-Wimey Detector. (It goes ding when there's stuff, you know.)

◀ house! They're superchicks, they're supercool, never fazed by anything and they love the hero unreservedly. They're not cartoons, but they're also not quite real. Donna is more how you and I would be aboard the TARDIS. She's a little more experienced (although that experience is irrelevant) a little more grounded, a little more sceptical – and a little more inclined to say, 'Let's get the hell out of here, it's scary!'

When *Doctor Who* first returned, Russell T Davies had a clear idea of his companion character: she should be in love with adventuring, and counting her blessings that she is travelling through time and space with this incredible stranger. What Russell wanted to avoid was the sort of companion who always moaned about their life aboard the TARDIS: like Ian and Barbara, or Tegan, who all seemed more concerned with just getting back to their normal lives on Earth instead of devouring all the wonders the universe had to offer. The viewers should feel as thrilled as the companion about the adventures. Does Steven think that the slightly less unquestioning Donna risks alienating the audience?

"When I first heard the notion of Donna coming back, I thought it was potentially a risk," he admits. "I'm not thinking about Catherine, but Donna in *The Runaway Bride* is absolutely not intended to be the viewpoint character, the Doctor is. In that episode, it's the Doctor who's contending with this slightly over-the-top loudmouth who's appeared in the TARDIS, and we sympathise with the Doctor because we know who he is. It's very, very different from that now – wildly different, but not in an inconsistent way.

"Nothing's ever bulletproof – but right now *Doctor Who* is as bulletproof as you can get..."

"It's explained that Donna has developed and changed as a person, and it's a very different performance, no longer quite the comedic grotesque. She's our viewpoint now, in a slightly more complex way. Remember, just as in 1963, the 2005 series started off with a slightly forbidding Doctor, emotionally distant from us, and that first series very much centred on Rose and her perception of him. So, Rose's ability to stand in as us viewing the Doctor, viewing this strange, remote creature, is incredibly important. But we no longer need that viewpoint character to be so universal – we know the Doctor better than we know the companion, it's a very different situation. And we've got a younger, prettier, more accessible Doctor.

"When you think about it," he adds, "it's gone exactly the way the show originally went: from the forbidding, aloof, distant Doctor to the much more accessible Doctor who's actually rather more familiar to us than the companion is. So, Donna's role as the viewpoint character isn't quite the same: yes, she gives a human perspective on things, but not to make the

Steven gets to live out his childhood fantasy.

Doctor himself more accessible to us. Because he is accessible, we all

know him. He's the most popular character on British television. Of course we know him!"



ollowing the barnstorming ratings for last year's Christmas Special, *Voyage of the Damned*, statements such as that are easy – and incredibly satisfying – to make. *Doctor Who* is currently riding a wave of popularity unlike any it has seen in its long history. Everyone knows *Doctor Who*, and everyone loves it. Can the series ever put a foot wrong? Does Steven think it's now at the point where it's as good as 'bulletproof'?

"Well, you only have to fall off the horse once," Steven muses, "but I think it's about as bulletproof as it can get. There are almost no shows like this one. It was off the air for all those years, but everybody still knew its name. Nobody was campaigning for the return of *The Onedin Line*, but *Doctor Who* somehow just remained in the national consciousness.

"I think even if it does end – and don't read too much into this! – but if it ever drops off the air again, it will only ever be viewed as a temporary rest. It's very common to do that to a show that's ailing, but I can't see that happening to *Doctor Who* at the moment. It's now so hardwired into the BBC that *Doctor Who* is one of its most important shows. It always was, even if they didn't know it.

"Nothing's ever bulletproof and nothing lasts forever, but it's as close as we're going to get – provided we do it brilliantly. 'Provided you're brilliant.' That's one hell of a clause, isn't it?"

BENDING THE FORMAT...

Steven's three *Doctor Who* stories so far have all, to varying degrees, bent the format of the series a little. Does Steven enjoy stretching the limits of *Doctor Who* in this way?

Fans tend to think we bend the format more than I think is really true. I mean, you talk about 'format bending'... At the start of, what is it, Season Seven? They exile the Doctor to Earth, change his entire personality, alter completely his backstory and change the entire format of the show. That kicks the crap out of anything we ever do on *Doctor Who* nowadays. And as for the idea of 'Doctor-light' episodes, as you well know, there are

many old episodes where he barely appears, and many others in which he makes a minimal contribution – for pretty much the same reason: it's about scheduling, and the actor's availability.

It's unusual, though, isn't it, to have a programme that can seem so different from one week to the next?

Well, I think *Doctor Who* is partly about bending the format. Given that certain things in *Doctor Who* are so fixed – you know, Doctor



Changing the rules in 1970...

Who is always going to be about a man who fights

monsters, who lives in a phone box, it's going to be sci-fi adventure for kids, it's going to be all those things – you sort of have to include format-bending

into the blood of it. Change is so central to *Doctor Who*, it's actually part of the format – the Doctor himself alters. So, I don't know if we really bend the format. *Love & Monsters* is about as far as it's been bent.



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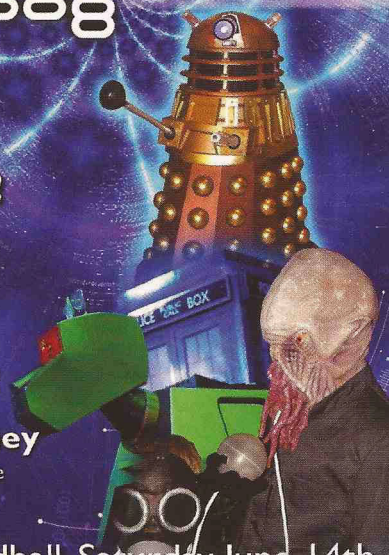
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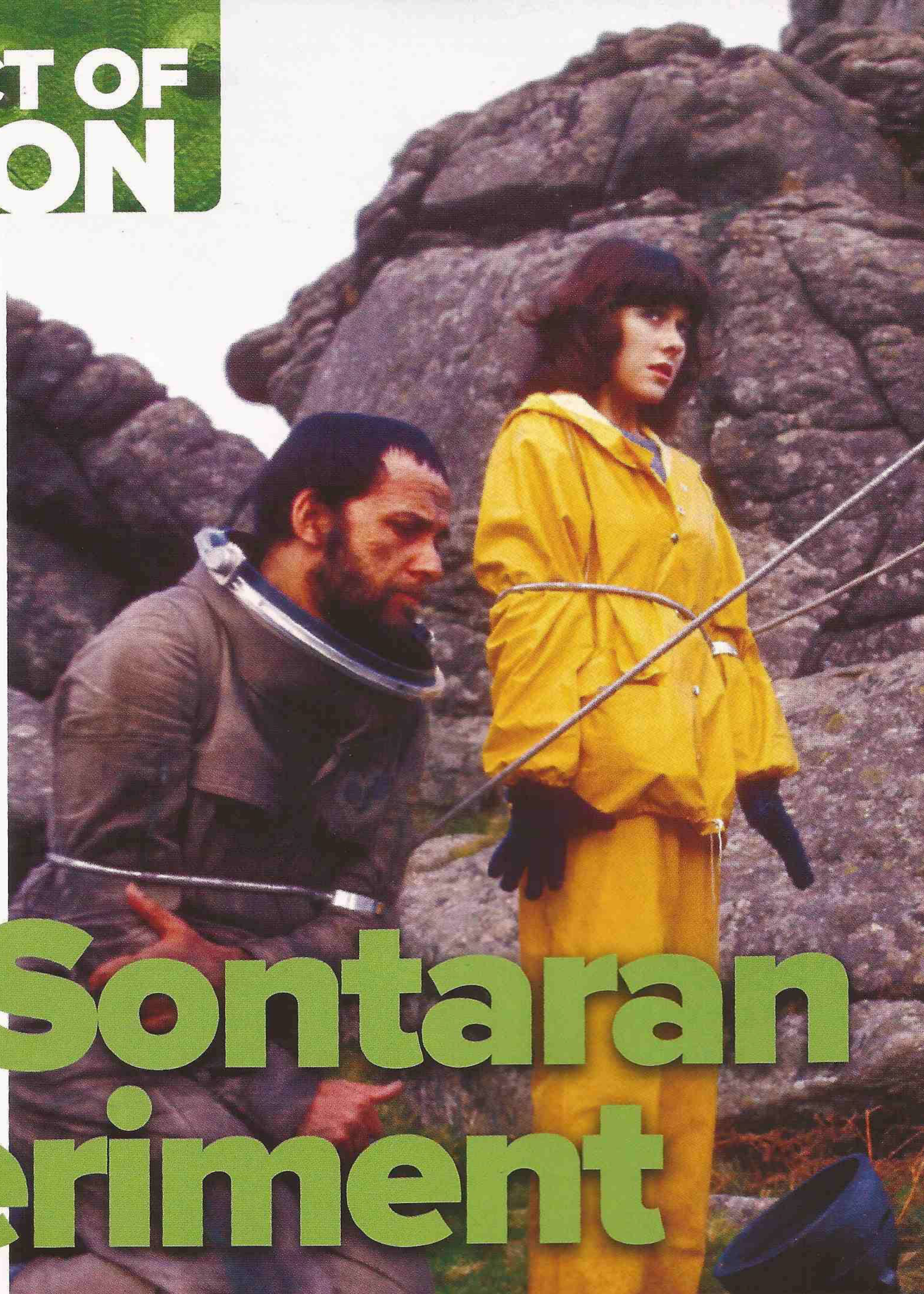
THE FACT OF FICTION

Alan Barnes transmats down to future Earth to assess the results of *The Sontaran Experiment*...

»PART ONE
BROADCAST: 22 FEBRUARY 1975

Doctor Who (Tom Baker) materialises within a circle of globe-like transmat receptors, set into bleak moorland on the long-uninhabited future Earth.

- The Doctor – plus companions Sarah and Harry – beamed down from space station Nerva in the final moments of the preceding adventure, *The Ark in Space* (1975), on a mission to fix the touch of corrosion suspected to be responsible for a faulty signal at the Earth end.
- The four-part *The Ark in Space* and the two-part *The Sontaran Experiment* were devised at relatively short notice to replace a single six-part serial, Christopher Langley's *Space Station*, which had been commissioned by the series' outgoing producer/script editor team of Barry Letts and Terrance Dicks. Their incoming replacements, Philip Hinchcliffe and Robert Holmes, decided to break the six episodes into a four-part all-studio adventure, and a two-part all-location piece, both of which would be made under the aegis of



The Sontaran Experiment

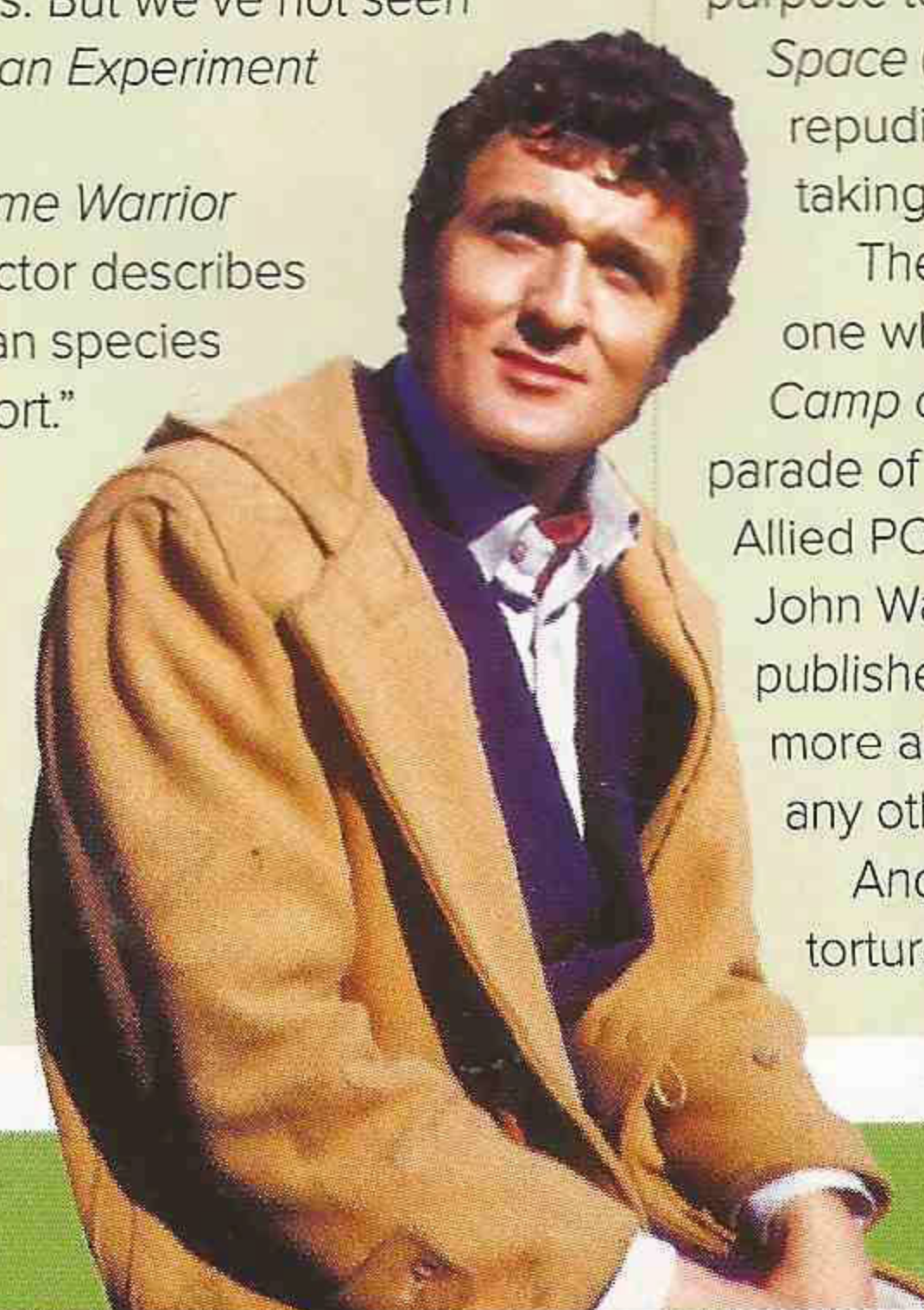
a single director – Rodney Bennett, recommended by Holmes after his work on Holmes' own teleplay *Return Flight*, an instalment of the BBC2 horror anthology series *Dead of Night* (broadcast 12 November 1972). While First Doctor writer John Lucarotti was put to work on the story which became known (after a top-to-bottom Holmes rewrite) as *The Ark in Space*, Third Doctor writers Bob Baker and Dave Martin were briefed to develop the two-parter, to be set on the barren Earth awaiting repopulation by the denizens of space station Nerva (the 'Ark' of the four-parter's title). To save money on costumes and props, the two-parter was designed to reuse a single Sontaran and his 'golf ball' spaceship, both of which had featured in Holmes' own *The Time Warrior* (1973-4). A storyline, titled *The Destructors*, was duly delivered on 12 June 1974, with first draft scripts following on 6 and 12 July.

- Harry actor Ian Marter's Target Books novelisation *Doctor Who and the Sontaran Experiment* (1978) sets out its intent to diverge from Baker and Martin's television scripts from its very first sentence – 'A huge red sun hung in the sulphurous yellow sky' being rather more evocative of an environment devastated by solar flare activity than drizzly Dartmoor...
- ... which is exactly what's seen here! *The Sontaran Experiment* was recorded on Dartmoor between Thursday 26 September and Wednesday 2 October 1974 – the first three days of which were spent at Headland Warren, off the B2312 near Postbridge,

"You unspeakable abomination!"

» BEING THE FIRST TWO-PART story since *The Rescue* (1965), and the first to be recorded entirely as an Outside Broadcast (OB), it's nothing new to point out that *The Sontaran Experiment* is an experiment in itself – in form, at least. It's an experiment in content, too. *Doctor Who*'s producers tried two-parters again, more than seven years later, beginning with *Black Orchid* (1982). All-OB stories returned as well, in the Seventh Doctor years. But we've not seen anything like *The Sontaran Experiment* since, content-wise...

It's a sequel to *The Time Warrior* (1973-4), in which the Doctor describes a member of the Sontaran species as "nasty, brutish and short." And that's a pretty good summation of this *Experiment*, where an alien rounds up a few ragged spacemen and tortures them to death, before being put down by the Doctor and his



companions. The Sontaran, Styre, isn't given the opportunity to explain, or redeem himself. We're not even given the satisfaction of seeing him undone by one of his own torture devices. Whereas even the most uncompromisingly grim *Doctor Who* stories – *Vengeance on Varos* (1985), say, with its subtext damning cruelty-as-entertainment – at least lurch towards making some kind of moral point, *The Sontaran Experiment* offers no such reassurance. Even the secular humanitarianism which gives purpose to the preceding adventure, *The Ark in Space* ("What an indomitable species!") is instantly repudiated by GalSec leader Vural: "We're not taking any of that Mother Earth rubbish!"

The past is another country, they say, one where they made films like Hammer's *The Camp on Blood Island* (1958) – a sensationalist parade of supposed Japanese war crimes against Allied POWs. Surely that, and war comics such as John Wagner and Mike Western's *Darkie's Mob*, published in *Battle Picture Weekly* (1976-7), are more akin to *The Sontaran Experiment* than any other *Doctor Who* adventure.

And that's without the 'wine press' torture, too...



Captured by the 'thing in the rocks'! Roth (Peter Rutherford) and Sarah Jane (Elisabeth Sladen), at the mercy of Styre (Kevin Lindsay).

Devon, where the various 'Matterbeam', 'Pit' and 'Encampment Area' scenes were mounted.

- Tom Baker (making only his second appearance as the Doctor, having finished work on *Robot* in early June; *The Ark in Space* would be recorded afterwards) intended the Doctor's knee-bend on arrival to suggest the gravity differential between Nerva and Earth.

He's soon joined by travelling companions Harry Sullivan (Ian Marter) and Sarah Jane Smith (Elisabeth Sladen). The Doctor diagnoses a fault in the receptors' refractors, and sets about repairing them with his sonic screwdriver. Harry suggests that he and Sarah carry out a recon in the meantime. The Doctor points them in the direction of what he claims was once Trafalgar Square.

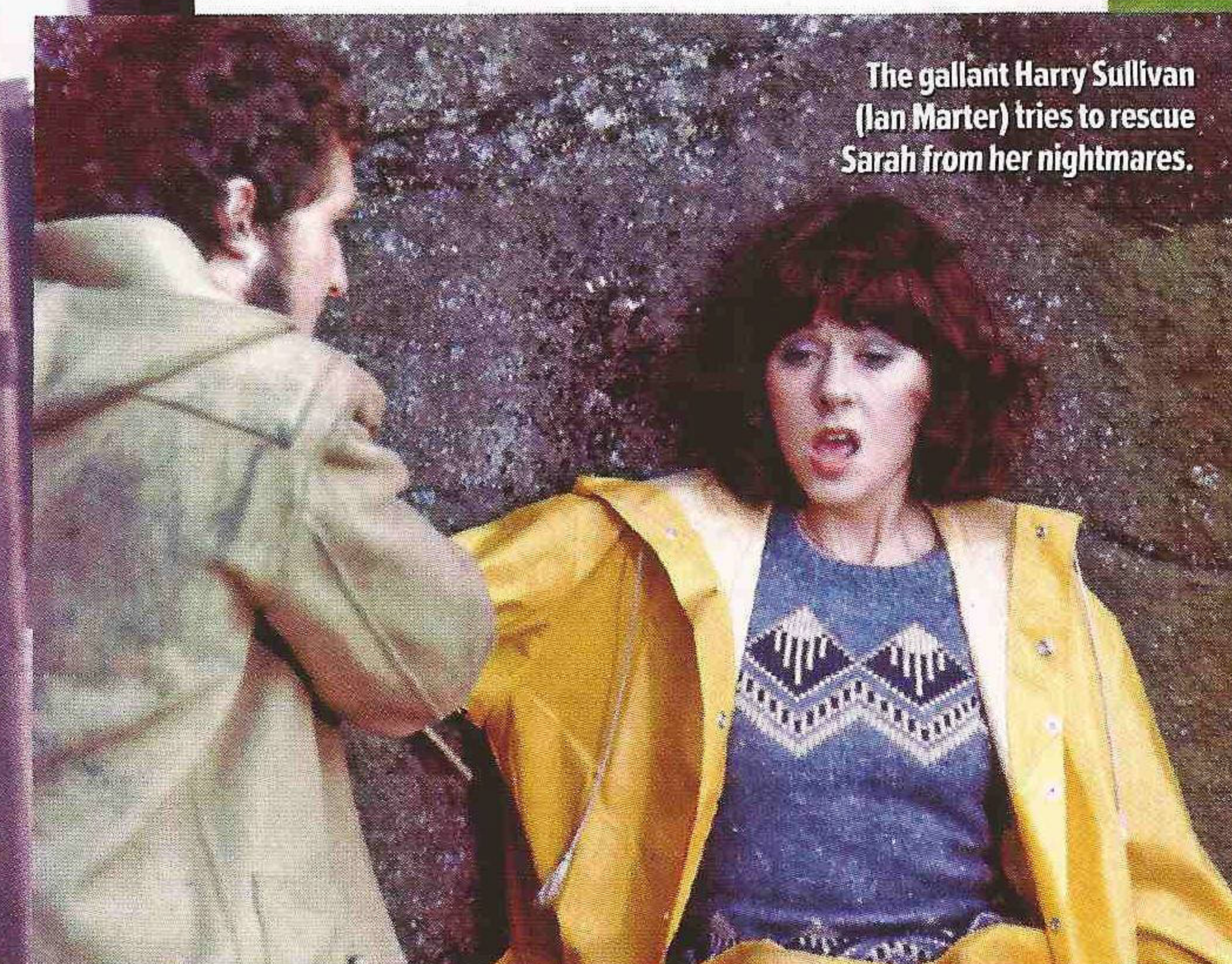
- Writers Baker and Martin had indeed intended this area to represent an overgrown, post-apocalyptic London: perhaps over-ambitiously, they'd imagined a shot of the top of Nelson's Column sticking out of the moor, in homage to the final shot of the movie *Planet of the Apes* (1968), where the topmost part of the Statue of Liberty is seen protruding from the beach of the ruined future Earth. But, as it turned out, the idea that this is future London is far from confirmed on screen: the Doctor just grins in response to Sarah's "You're joking, aren't you?"; and later, about to explore a narrow underground opening, the smell tells him it's "Not the Central Line" (an old sewer, most probably).

Given that towering natural rock formations aren't a noted feature of the topography of the London basin – and the River Thames is – isn't it altogether more likely that the Dartmoor-like landscape the receptors are set in is actually, er, Dartmoor?

- Ian Marter has the Doctor pilot the TARDIS from the 'Terra Nova' (meaning 'New Earth', of course) to maintain continuity with his own novelisation of *The Ark in Space* (1977) – but, having been pulled away from its intended landing in the area once known as Piccadilly Circus by the matter transmitters, it promptly vanishes, its "Boomerang Orientators" returning it to Nova (to be recovered in Gerry Davis' *Doctor Who and the Revenge of the Cybermen*, 1976).

Moving off, Sarah catches a glimpse of something moving in the rocks, and wonders if there could be mutations or creatures here. Meanwhile, two men in ragged spacesuits are watching the Doctor from a distance.

- While the Doctor polishes a receptor component with his scarf, three clusters of what



The gallant Harry Sullivan (Ian Marter) tries to rescue Sarah from her nightmares.

'In terms of content, we've seen nothing like this story since...'

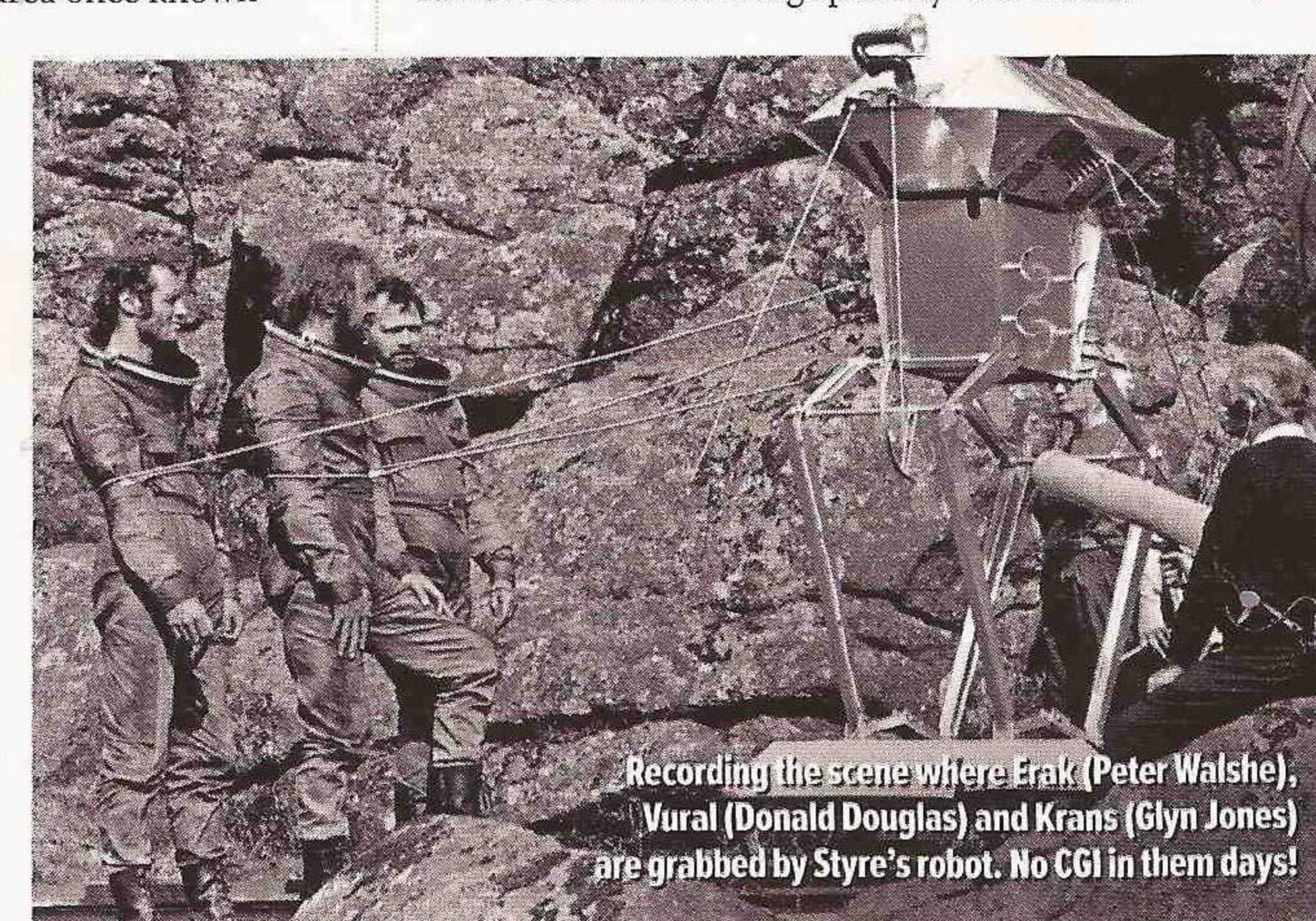
appear to be small buildings can be glimpsed to the far right of the horizon of the supposedly deserted Earth.

Leaving Zake (Terry Walsh) with his beam weapon trained on the Doctor, Erak (Peter Walshe) goes to fetch help.

- At a late stage, the character targeting the Doctor was given a proper name to better acknowledge Terry Walsh, *Doctor Who*'s semi-regular Fight Arranger. Walsh was kept busy on Dartmoor – not least when doubling for Ian Marter in the next scene, where...

Harry stumbles into a pit, covered with branches: a deliberate trap. Sarah goes to fetch the Doctor. Meanwhile, a robotic device draws up behind Zake...

- Camera scripts described the robot as 'a silvery circular machine with two telescopic antennae'. Baker and Martin had intended the robot to move faster than light, so it would appear, hovering in the air, only when it was still. The fact that *The Sontaran Experiment* was to be vision-mixed on location, in an Outside Broadcast van, precluded the use of the chromakey (or CSO) effect that would have made the 'hovering' possible. The robot, therefore, had to be a fully functioning prop: constructed from aluminium sheeting (which occasionally reflected the crew!), it ran on four wheels along specially-laid tracks.



Recording the scene where Erak (Peter Walshe), Vural (Donald Douglas) and Krans (Glyn Jones) are grabbed by Styre's robot. No CGI in them days!

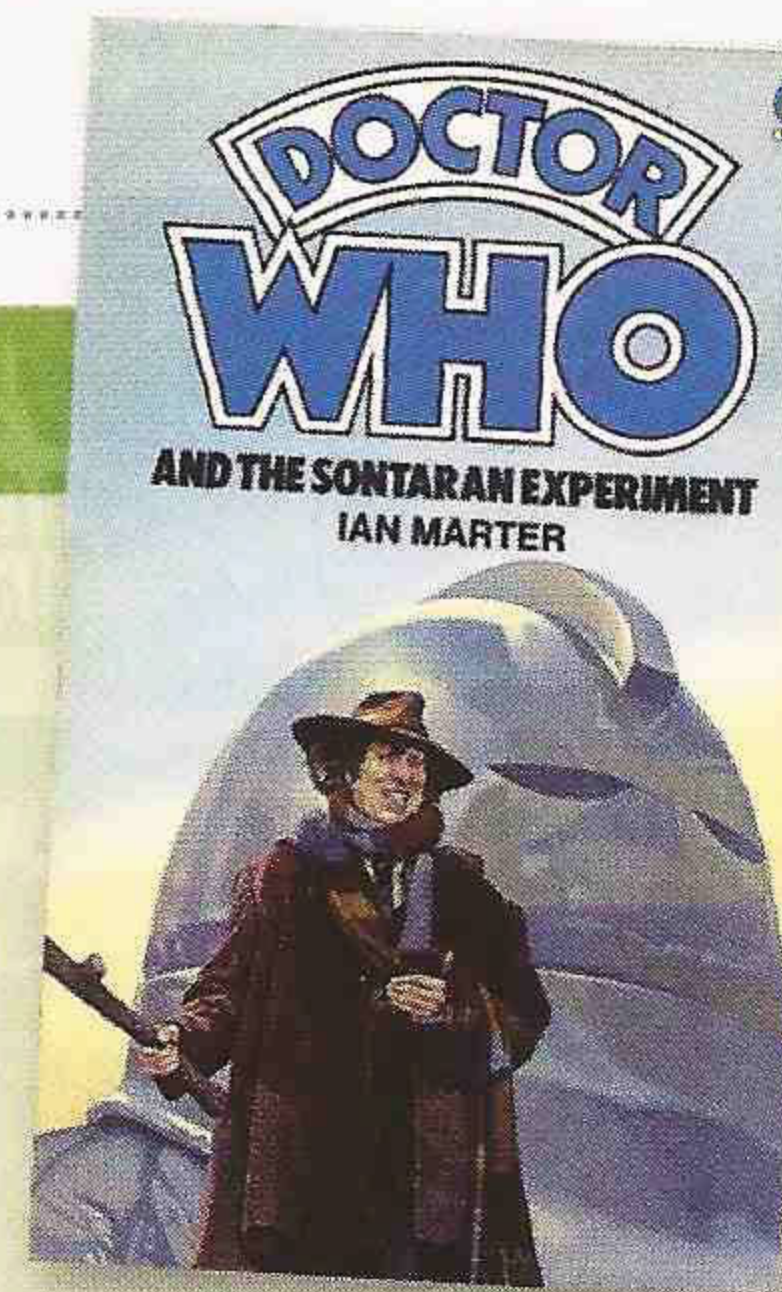
THE FACT OF FICTION

Mud, mud, glorious mud

IAN MARTER'S TARGET NOVELISATION OF *The Sontaran Experiment* contains an inventive sequence in which Harry, lost in a maze of underground tunnels after finding a passage leading out of the pit-trap, first glimpses 'the alien in the rocks': 'Styr', the Sontaran. Edging his way past a broiling mud pool, Harry detects a heavy-breathing something "splashing heavily about in the middle of the bubbling lava", and soon after catches sight



of a lumbering figure with a "coarse greyish hide – like pumice stone." Harry gasps "... it looks like the Golem", referring to the "rabbinical Frankenstein's monster" of old Hebrew legend – a being made of clay and animated by mystic forces in Gustav Meyrink's novel *Der Golem* (1913-14), famously filmed by Paul Wegener as *Der Golem, wie er in die Welt kam* ('The



Golem, how he came into the world', 1920), and pictured left. What the Sontaran is doing in his mud bath goes unexplained, however. Exfoliating? Prospecting for Terullian?

● In Marter's novelisation, the device known by the GalSecs as 'The Scavenger' (and to its alien master as 'the Scout Unit') throttles Zake with one of its 'whip-like tentacles'. Its approach signalled by a 'strange greenish light', this hovering horror is later described as a 'mechanical octopus', 'dome-shaped... the size of a very large bell'.

He runs away, but loses his footing clambering down a rocky face. The Doctor hears his cry, and rushes to help. Erak and his comrade Krans (Glyn Jones) find the Doctor standing over Zake's dead body, and shoot him. ● In addition to their own futuristic argot ("Yunnerstan?", "Check!") the GalSec astronauts all spoke in Afrikaans accents – not necessarily a political gesture on Baker and Martin's part, despite the fact that their script for *The Mutants* (1972) was designed as an anti-colonialist parable. Three of the GalSec astronaut actors – Jones, Walsh and Peter Rutherford – were South African-born. Until Mark Gatiss' turn

as the villain in *The Lazarus Experiment* (2007), Jones was the only person to have both written for *Doctor Who*, and appeared in it (in a full speaking role, that is) – he'd authored *The Space Museum* (1965).

Sarah returns to the transmat circle to find that the Doctor has gone. Ducking to avoid rocks falling from the pit mouth, Harry uncovers a brush-covered passageway. Erak and Krans lug the 'doped' Doctor to their encampment, unaware that they are being watched by another of their fellow astronauts (Peter Rutherford). Back at the pit, Sarah finds Harry gone. Having found a way through the passage, Harry clambors up towards a rocky tor.

'How does a Sontaran, a huge TV, a seven-foot robot and more fit into one spaceship?'

Doyle visited the Tor while developing the Dartmoor-bound *The Hound of the Baskervilles*, early in 1901. Bennett and Hinchcliffe saw the natural drama in the location, too, and decided to base the Sontaran in and around the Hound Tor rocks instead. ● The Tor is situated off the B3344 near Manaton, just east of the Headland Warren. Scenes in and around the Tor were recorded between Sunday 29 September and Wednesday 2 October 1974, with various parts of the Tor being labelled as if they were a ruined priory: for example, Part Two's torture scenes involving Vural, Krans and Erak were located in the 'Courtyard Area'.

Sarah's stalker grabs her, muffling her cry to avoid alerting the patrolling robot. Once it's gone, he tells her his name is Roth, and that he'd set the pit-trap to ensnare the machine – which serves an alien living in the rocks. ● Writers Baker and Martin had initially conceived Roth as a surviving human savage, eking out a poor existence in the wasteland, rather than a GalSec-er.

Burns on his arm support his claim that the alien tortured him, and killed two of his comrades, Heath and Splier... ● ... or 'Warra' and 'Henk', as Marter names them.

The astronauts' leader Vural (Donald Douglas) doubts the Doctor's claim to have come from Nerva – a myth to these GalSec colonists. ● We're never told what the compound 'GalSec' stands for: 'Galactic Security'? Scientifically speaking, it'd be 'Gallons per Second', but that can't be right...

An alien being is watching on, via a miniature camera concealed on Vural's uniform. It activates the robot. ● Continuity error! The rocks seen in the shot of the Doctor on the alien's viewscreen (recorded at Hound



Roth, Sarah and Styr are distracted as Tom Baker breaks his collar bone. Well, possibly!



Tor) don't match up with those in the rest of the sequence (recorded at Headland Warren). ● The alien's half-spherical monitor (surely a classic of kitsch 1970s design) replaced the full spaceship interior Baker and Martin had indicated. Cost-effective it may be, but it does raise the question: how, exactly, does a Sontaran, a huge half-spherical TV, a seven-foot-extending robot and various items of torture equipment (the gravity bar, for example) fit inside the one compact spacecraft seen later?

Roth points Sarah in the direction of the GalSecs' camp – but won't go any further because he saw Vural captured, then released, by the alien: "Vural's hooked."

The GalSecs tell the Doctor that nine of them were drawn to Earth in search of a missing freighter – but their rescue ship was vaporised on landing. Proud of the GalSecs' galaxy-wide empire, Vural is dismissive of the Nerva legend. Roth appears, creating the diversion Sarah needs to rescue the Doctor. ● Erak taps his head and claims Roth has "gone bush". In the original Australian vernacular, this would usually mean he's disappeared. Perhaps, in the future, the expression has come to mean 'become mentally deranged' in tribute to – well, any notoriously deranged Bush you care to name?

They meet up with Roth at the pit-trap – where the Doctor deduces, from marks left in the ground, that the robot runs on tellurian, a substance not found in this galaxy...

● The properties of the "very rare" substance otherwise known as 'Terullian', and its "literally thousands of uses" are significantly expanded upon in Marter's novelisation, in which it is said to form inside the crusts of planetary bodies by the action of stellar radiation". Supposedly, the Sontarans, who are possibly prospecting for Terullian on the devastated Earth, have "made many enemies by monopolising the exploitation of Terullian deposits in several galaxies."

Like Harry, the Doctor takes a tumble into the pit, and is knocked unconscious. But before Sarah and Roth can help, the robot arrives, binding their arms and legs with metal cord. Harry spots a spherical spacecraft when he sees the robot dragging Sarah and Roth. A Sontaran (Kevin Lindsay) is waiting in the sphere: "Linx!" gasps Sarah.

● The title *The Sontaran Experiment* undercuts any surprise contained in this closing reveal – as Baker and Martin pointed out, on being told that the title had changed from *The Destructors* shortly before shooting began.

● The restrictive Sontaran helmet had caused actor Kevin Lindsay to collapse while recording *The Time Warrior* – a sign of the chronic heart problem that would kill him just a few weeks after *The Sontaran Experiment* aired. Lindsay only wore the headpiece in this one scene.

● The Styr mask sculpted by John Friedlander was lighter than the Linx model. Clearly, 'all them Sontarans look the same' to Sarah – not only is Styr's face entirely different to Linx's, he's got two more fingers on each hand!

● Ian Marter's description of 'Styr' [sic] is fanciful, to say the least: he gives him a 'domed, reptilian head'; 'trunk-like' arms ending in 'three sheathed talons'; 'hideous, dribbling jaws' concealing 'hooked, metallic teeth'; and describes how the 'rubbery folds' of his body vibrate as he walks. As if making Styr a right fat knacker with a brain 'rather like seaweed' wasn't indignity enough, Marter frequently elaborates on how 'thick, black vapour' jets in 'hissing spurts from his swelling nostrils'. Eugh!



Cast, crew and onlookers admire the Sontaran spaceship, sitting amid the stunning natural scenery of Hound Tor.

FURTHER INFO

DVD
COMPANY 2lntertain
YEAR 2006
CAT NO BBCDVD 1811
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1991
CAT NO BBCV 4643
AVAILABILITY As part of Doctor Who: The Sontaran Experiment/The Genesis of the Daleks [sic] double video set; deleted

NOVELISATION
COMPANY WH Allen & Co Ltd/Target Books
YEAR 1978
BOOK NO 56
AUTHOR Ian Marter
AVAILABILITY Out of print

SCRIPT
COMPANY BBC Books
YEAR 2001
EDITORS Justin Richards and Andrew Pixley
AVAILABILITY In Doctor Who: The Scripts – Tom Baker 1974/75; out of print

So that's how the robot moved so smoothly...



PART TWO

BROADCAST: 1 MARCH 1975

The aliens are fascinated to have gathered an example of "the female of the species"... ● Baker and Martin scripted the cliffhanger to come here, with the Sontaran examining Sarah.

... and declares itself as Field Major Styr of the Sontaran G3 Military Assessment Survey.

● Sarah's assertion that Linx – the Sontaran she'd encountered in *The Time Warrior* (1973-4) – was killed in the thirteenth century is problematic: no exact date was given for their Middle Ages meet, but references to the Third Crusade would appear to place it in the early 1190s – ie, the twelfth century. [See *The Fact of Fiction*, DWM 368.]

Freed from his bindings, Roth attempts to flee, but – being of no further use – is blasted dead by Styr. Harry slinks away. ● Linx used a 'ray tube' to strike down his enemies; Styr (named 'Weam' Styr in early scripts) has a stubby blaster holstered awkwardly into his belt.

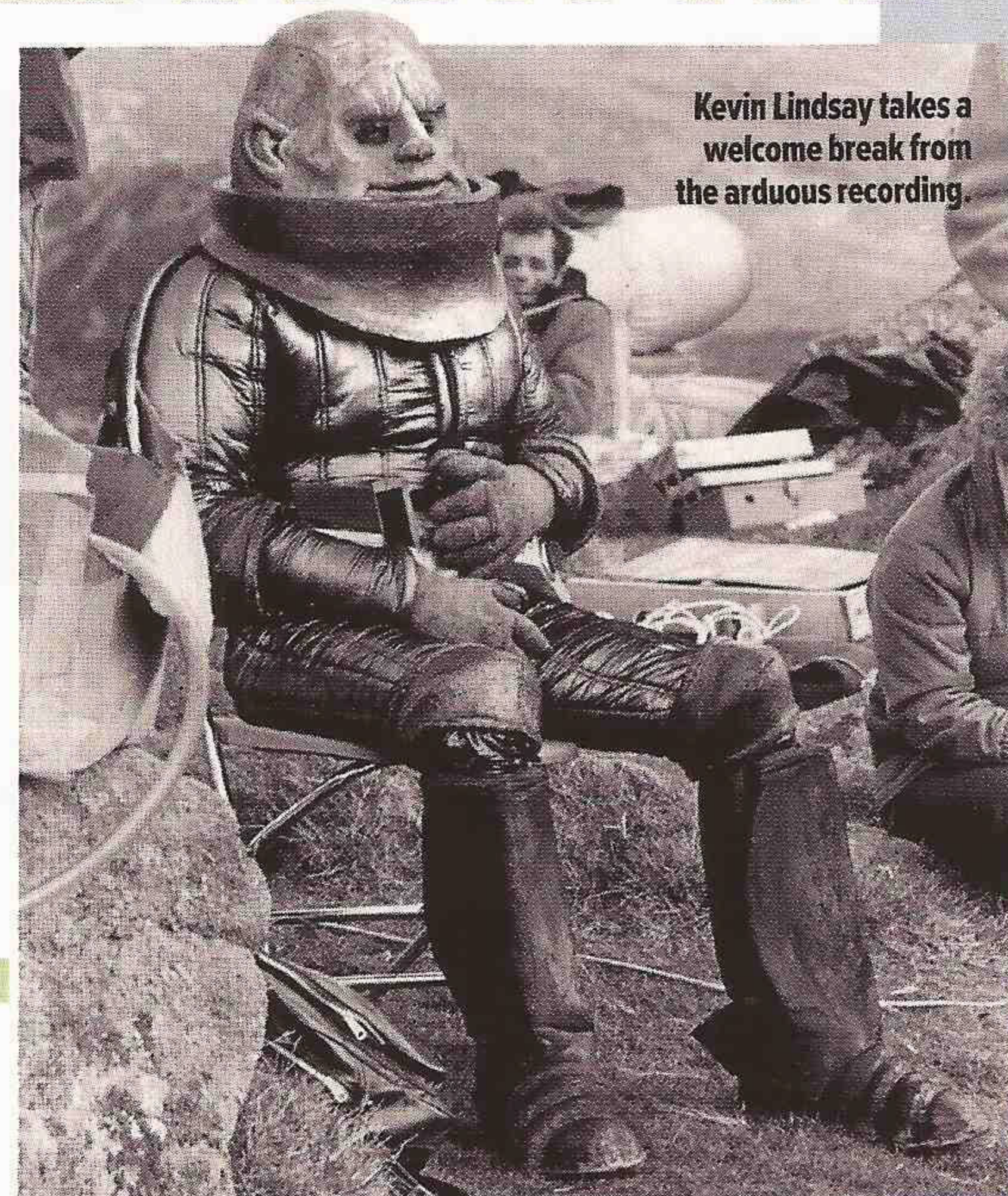
The now-conscious Doctor is found by Vural, Krans and Erak...

● The novelisation illustrates the Doctor's unconsciousness with a bizarre dream sequence in which the Doctor imagines his out-of-control TARDIS besieged by space rats, clawing to get into his ship. They're repelled when a huge black cat springs out from the ship's internal mechanisms to devour the lot. 'Greymalkin' (an archaic name for a witches' familiar) then smother the prostrate Doctor, who's left 'struggling for breath beneath the heavy, furry body pressing against his face...' Whew. Any Freudian analysts care to comment?

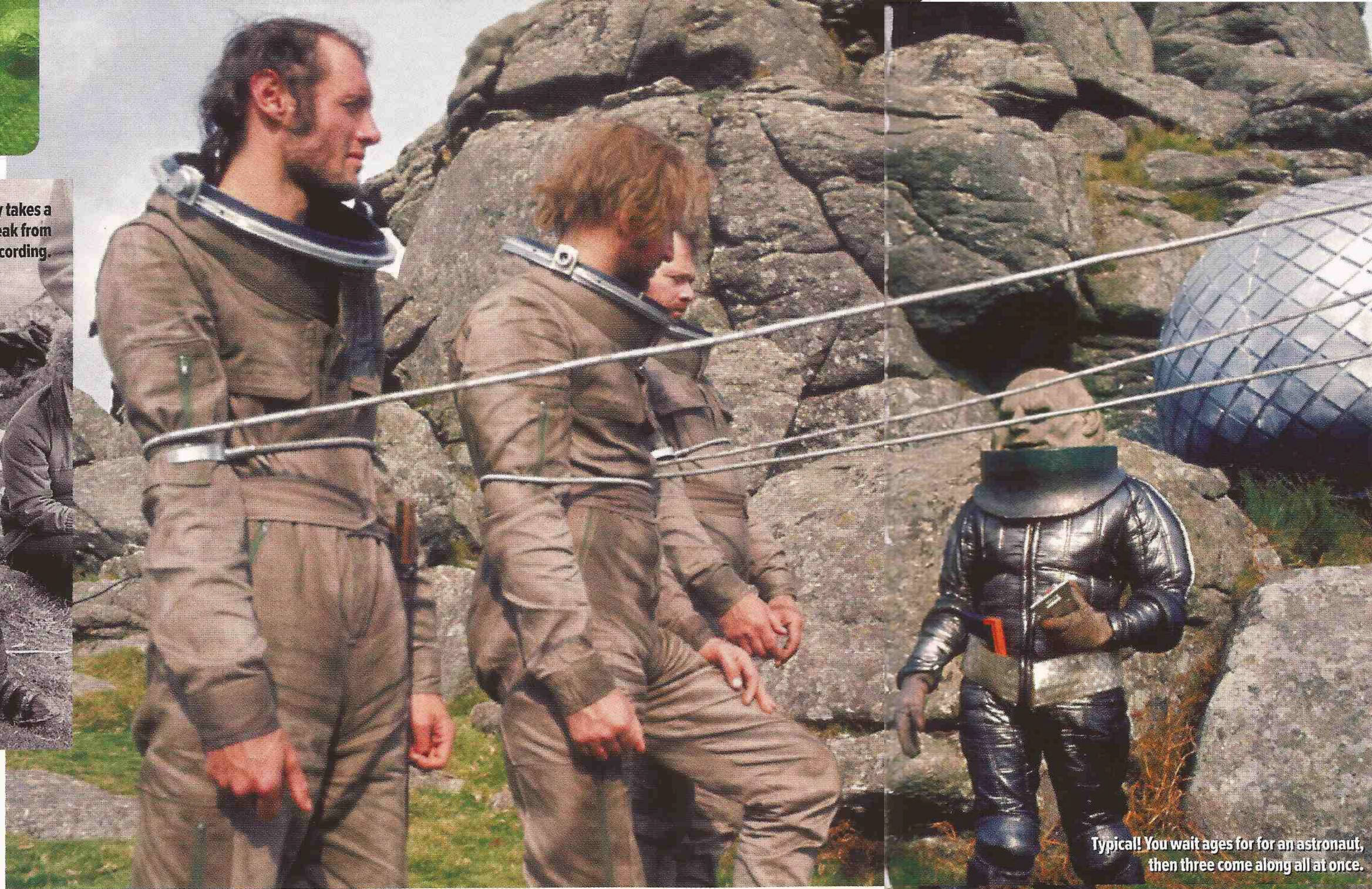
... but before they can retrieve him from the pit, the robot appears, binding all three. Meanwhile, Harry has discovered a seriously dehydrated GalSec Prisoner (Brian Ellis) chained to rocks, and left to die. While the Doctor follows Harry's route out the pit, Styr chains Sarah up in another part of the rocks, with a disc on her forehead. Harry goes to release her, but is repelled by an invisible forcefield. Via a video link, Styr tells his Marshal (Kevin Lindsay) that his report will be complete within the hour. ● Originally, the Marshal pressurised Styr with a view of "how the battle fleet is assembled" – and at one stage it was intended to cut to a static image of phalanxes of spherical Sontaran ships set against a darkened spacecape.

Styr begins Experiment Seven: resistance to fear. The disc on Sarah's forehead convinces her that her shackles are a snake, and that she is being attacked by living mud. ● In the novelisation, wire elements embedded in the rock surface enable Styr to terrify Sarah, in an illusion which has her completely enveloped in a cocoon of molten rock; then cast adrift on a raging sea;

THE FACT OF FICTION



Kevin Lindsay takes a welcome break from the arduous recording.



Typical! You wait ages for an astronaut, then three come along all at once.

then laid out on desert sand ('her skin splitting and crackling in the ferocious heat... her eyes shrivelling in their sockets'); and finally attacked by 'formicidae' – enormous ants: 'Her whole body bristled with the ravenous insects... it soon became a fantastic buzzing skeleton which splintered and finally collapsed under the monstrous throng.' Double eugh!

Stumbling across Sarah, the Doctor uses his sonic screwdriver to break the forcefield – but she passes out when he pulls the disc from her forehead. Styre returns, and is confronted by the Doctor.

- ... and, recording this 'Sarah's Dungeon' scene at around 5:00 pm on Sunday 29 September... Tom Baker slipped on a wet patch. And fractured his left-hand collarbone, causing the day's work to be abandoned (a handful of short 'Street and Staircase' scenes, such as Harry finding some water for the Prisoner, and the Doctor's realisation that he's up against "The Sontarans again..." would be entirely lost, albeit from an already-overlong episode). Baker was discharged from Torquay hospital that same evening, wearing a neck brace and with his arm in a sling. The Doctor's unfeasibly long scarf was the production's salvation, since it could be used to both disguise the brace and act as a sling – if Baker's Doctor hadn't been provided with such an accessory, surely the entire production would have been halted, if not cancelled altogether. In most scenes from here on in, Baker is incapacitated – excepting those where he's being (fairly obviously) doubled for by Terry Walsh in a (too-curly) wig, such as...

Fooling Styre into looking the other way, the Doctor makes a run for it – but is shot down by the Sontaran. The robot brings its three captives to Styre. Vural reminds

Styre that he was to be freed if he helped the Sontaran, but Styre reneges on their bargain.

- In Baker and Martin's first draft, Vural's treachery was explained as the result of a mind control exercise inflicted on the GalSec leader by Styre.

Thinking the Doctor dead, Harry returns to the dehydrated Prisoner...

- The novelisation sees medic Harry give the Doctor the kiss of life, to no effect: "Fat lot of use I turned out to be as an M.O. on this expedition..." (He'd have been handy to have around if the Doctor had broken his collarbone, though.)

... but ducks aside as Styre arrives to record the results of Experiment Five: the Prisoner died after being kept without water for nine days and seven hours.

- Bob Baker has confirmed that Styre's 'researches' – such as this, and 'Experiment Four: immersion in water' – were extrapolated from the human vivisections performed by Nazi 'scientists' during the Second World War: "We obviously had read about concentration camp-type experiments and we obviously used these as a kind of basis..." In fact, Styre's very name was chosen on the grounds that it "sounded a bit like a Gestapo man."

- Kevin Lindsay's steps down to the Prisoner's Dungeon – in a scene recorded early in the day on Sunday 29 September – are very gingerly trod. A symptom of his restricted vision beneath the Styre

mask? Or is he worried about the rain-wetted rocks? After all, someone could slip in these conditions, and do themselves a nasty damage... Oh.

Harry is prevented from breaking his cover to confront Styre by the Doctor, who was saved when the synesthetic locking mechanism in his pocket deflected the blast.

- In a cunning piece of story linking, the Doctor pocketed the synesthetic lock, part of the Nerva's transport ship, in *The Ark in Space* Part Four. The lock replaced the original means of his survival: back when Styre was based in a mediaeval ruin, the Doctor was to have strapped a found metal breast-plate to his chest.

Experiment Eight begins, testing "resistance to pressure on the human ribcage, and muscular strength." Here, Krans and Erak are forced to hold a gravity bar above Vural's prostrate body, its weight being increased from 40 pounds, to 200 pounds, to 300 pounds...

- As late as 22 August, the Roth character was still a 'human savage' – and it was he who was to be tortured in the Courtyard Area, laid out beneath an archaic 'wine press' salvaged by Styre! Astonishingly, taste wasn't the reason for the change to a 'gravity bar' – the fact that the ruined priory location had been dropped led Hinchcliffe to ask Bennett to consider a futuristic device that could have been brought by Styre.

The Doctor goes to the Sontaran's ship...

- Ian Marter has Harry fall victim to Styre's illusions when he goes to retrieve Sarah: intriguingly, he imagines his fellow companion gone feral and foamy-mouthed, and attacking him with flints. Told about this later, the Doctor explains how "You can tell a great deal from people's dreams... all kinds of things that they are not even aware of themselves..." Whatever can he mean? And what is Ian Marter telling us about his alter ego Harry? (Are those Freudians still around?)

... and destroys the robot with his sonic screwdriver. The Doctor is eavesdropping as the Marshal tells Styre that the invasion cannot proceed without his report. Harry and Sarah catch up with the Doctor, who tells them that the Sontarans are preparing to invade Earth's galaxy, probably for its strategic value in their war against the Rutans.

» Where else have I seen...?

DONALD DOUGLAS



Vural
TV appearances include *Out of This World: Botany Bay* (1962) as Adams; *The Baron: The Man Outside* (1967) as Douglas Macrae; *The Avengers: The Morning After* (1969) as Major Parsons; *Dead of Night: Two in the Morning* (1972) as Hazelhurst; *Blake's 7: Rumours of Death* (1980) as Major Grenlee.
Film appearances include *From Hell* (2001) as Hospital Director.

TERRY WALSH



(died 2002) Zake
Other *Doctor Who* appearances *Terror of the Autons* (1971) as Auton Policeman; *The Sea Devils* (1972) as Castle Guard Barclay; *The Time Monster* (1972) as Window Cleaner; *The Green Death* (1973) as Guard; *Invasion of the Dinosaurs* (1974) as Warehouse Looter; *The Monster of Peladon* (1974) as Guard Captain; *Planet of the Spiders* (1974) as Man with boat; *The Power of Kroll* (1978) as Mensch; The

Creature from the Pit (1979) as Doran.
TV appearances include *Ace of Wands: The Mind Robbers* (1970) as Castor; *Space: 1999: Journey to Where* (1976) as Scotsman.

PETER RUTHERFORD



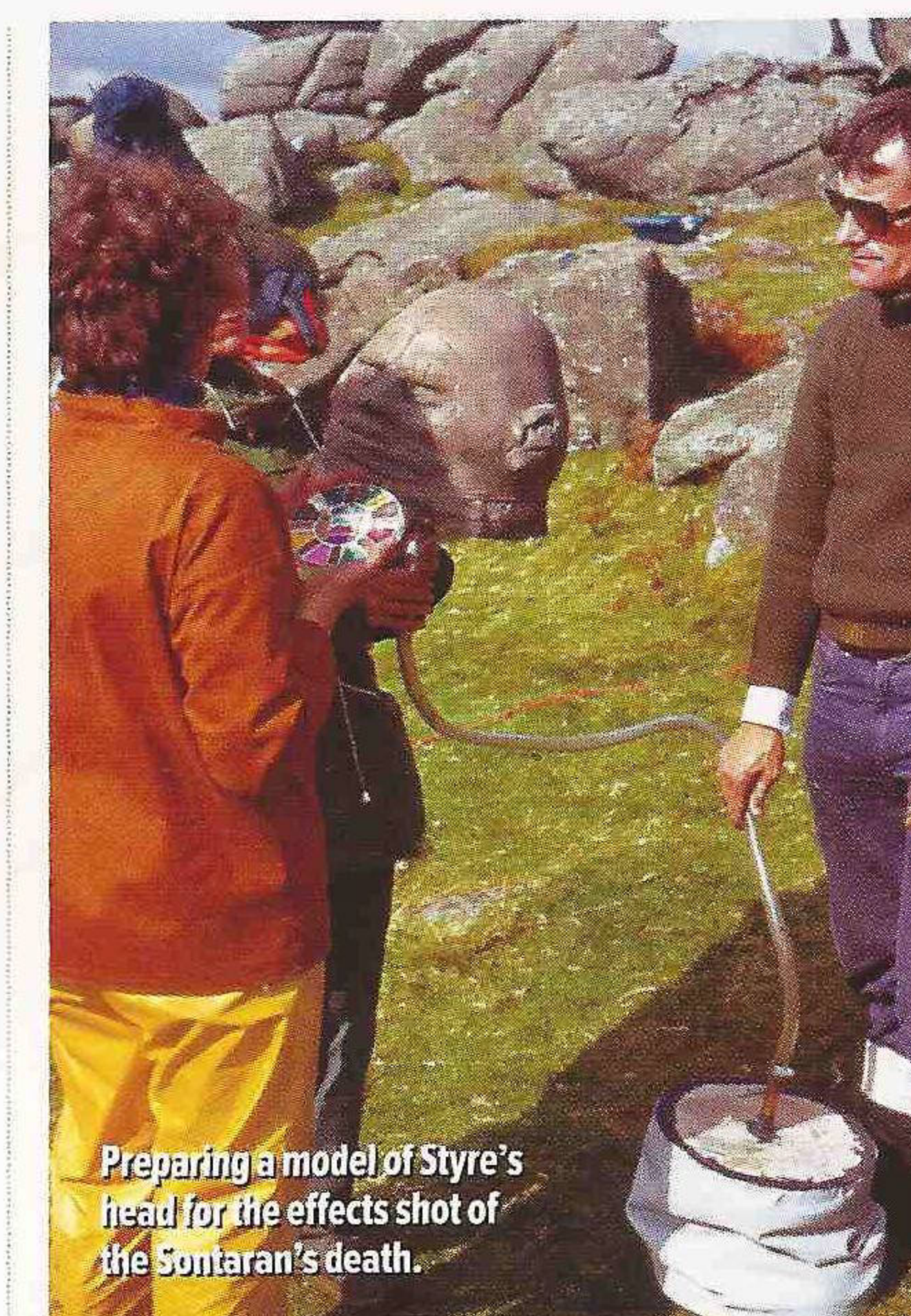
(1936-95) Roth
TV appearances include *Sir Arthur Conan Doyle's Hound of the Baskervilles* (1983) as Selden; *Only Fools and Horses* (1989) as Grayson; *Highlander: Counterfeit* (1994) as Denny Ponance.

- Ian Marter gives Harry a mini-adventure inside the Sontaran ship – which, we've been told, is 'the size of a large house'. It's composed of a honeycomb of interconnected spherical modules around a larger central chamber, and patrolled by a miniature version of the scout robot. At its heart is a Catalytic Energiser, into which three alcoves are embedded... two of them occupied by sleeping Sontarans. Dodging the returning Styre, Harry is chased out of the ship by a 'metallic spider' – which is shot down by Sarah, using the Doctor's sonic screwdriver.

Vural prevents Styre from executing the Doctor, but is killed. Harry exits the Sontaran ship, carrying part of its mechanism. Weakened, Styre returns to his vessel. The Doctor orders Sarah and Harry to run for cover. Smoke billows from the ship. Styre staggers out, collapses – and his entire body deflates. The ship explodes.

- At first draft stage, the Doctor sabotaged Styre's energiser while the alien was busy tormenting Sarah and Harry with visions of a boa constrictor and a 'bird/crab monster'. Hinchcliffe thought the visions a bit fanciful for Styre, and wanted the Doctor to be more physically active in the finale. (In the event, Harry, a character devised to handle physical action, in the event that an older actor was cast in the role of the Fourth Doctor, would be given the less challenging role of saboteur, arguably proving his redundancy.)

The Doctor explains that when Harry removed its tellurian diode bypass transformer, the energy Styre meant to feed on fed on him instead.



Preparing a model of Styre's head for the effects shot of the Sontaran's death.

- Ian Marter's version of these events is very different. Incredibly, the Doctor curtails his and Styre's duel (the latter menacing the Doctor with the Terullian bar he's tortured Vural with) by tipping the contents of his hip flask into Styre's probic vent: "Shocking waste of good Scotch though it is." Styre chucks the Doctor off a sheer drop in retaliation, but the Doctor survives on the flimsy pretext that the fragment of Terullian he'd pocketed has become gravity-repellent as a result of Styre's control device being damaged by the Doctor's dram... meaning his fall is broken. After the drunken Styre returns to his ship to re-energise, Harry and Sarah watch as a 'catastrophic hyper-expansion of the Metabolic Fields' causes the ship to 'swell and shake like a vast wobbling balloon'. Styre emerges, expanding to three times his original size, 'his vast body glowing white hot'... before he, and the ship, deflate.

The Doctor informs the Marshal that he possesses their invasion plan, and that should they make "one move across the buffer zone" they'll be utterly destroyed.

- "Your Waterloo, Marshal!" grins the Doctor. The reference would be lost on the Sontaran, but not on *Doctor Who's* audience, circa 1975 – Abba's anthem to seduction-as-conquest having defeated all comers in the Eurovision Song Contest the previous year.

Back at the now-fixed transmat circle, the Doctor, Sarah and Harry prepare to return to Nerva. Krans and Erak will stay behind, awaiting the arrival of the Nerva crew.

- The Doctor and co think they're off back to Nerva... but the Time Lords will hijack the transmat beam at the start of the next story, *Genesis of the Daleks*.

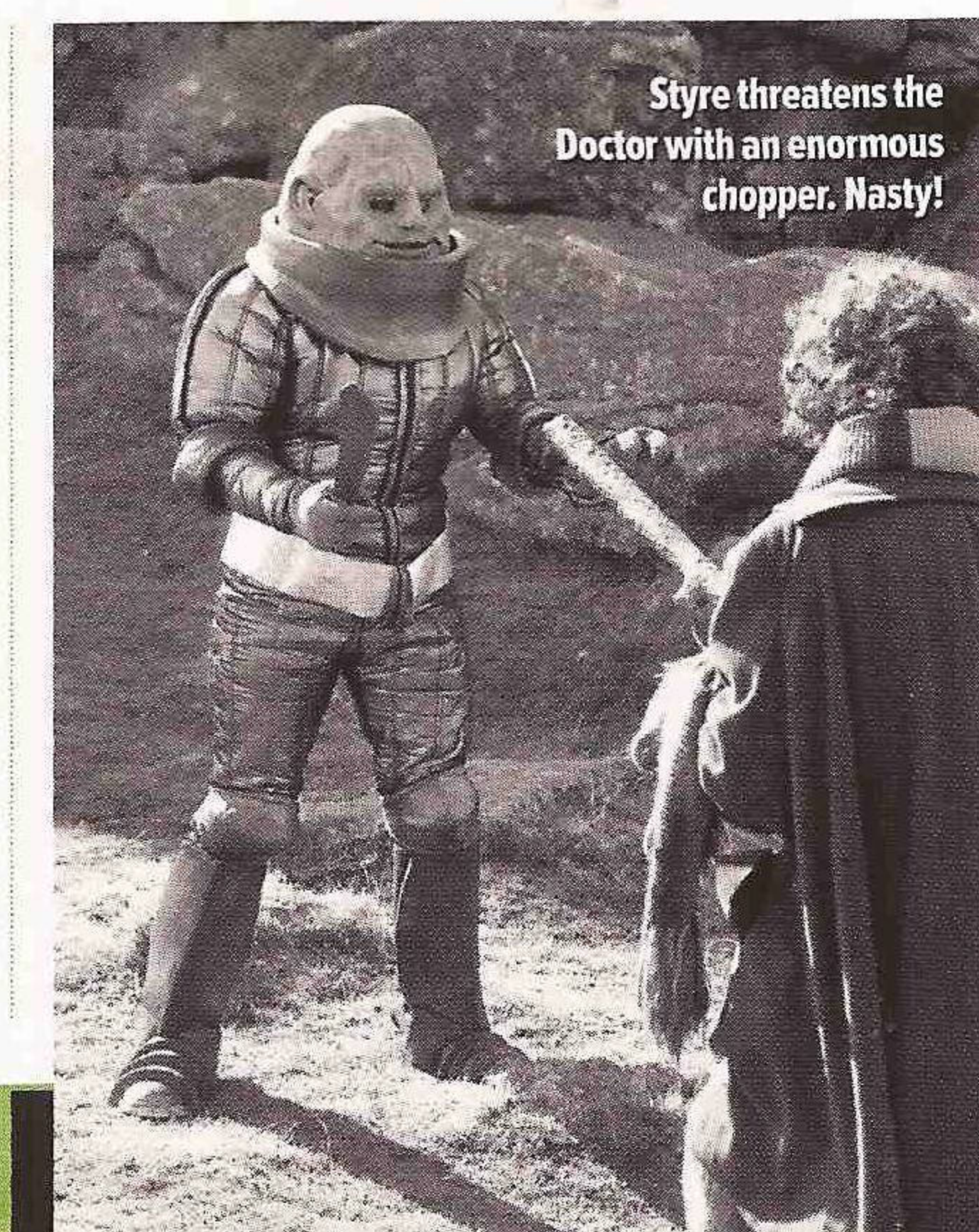
'In the novel, Sarah goes feral and foamy-mouthed and attacks Harry with flints...'

turn!" (Shakespeare's *Macbeth*: act five, scene eight). The line was dropped – as was the Doctor's earlier misquote from the very same scene: following Sarah and Roth from the GalSec encampment, he declared, "Lead on, MacSmith!" (after "Lay on, Macduff!")

The Doctor claims that the GalSecs are merely the human slave caste, whereas he is of the warrior type – and challenges Styre to best him in single combat.

- With Tom Baker nursing an injury and Kevin Lindsay's health issues forbidding him from over-exerting himself, stunt performers Terry Walsh and Stuart Fell doubled for the Doctor and Styre in the fight, with close-ups of a (seated) Tom Baker inserted.

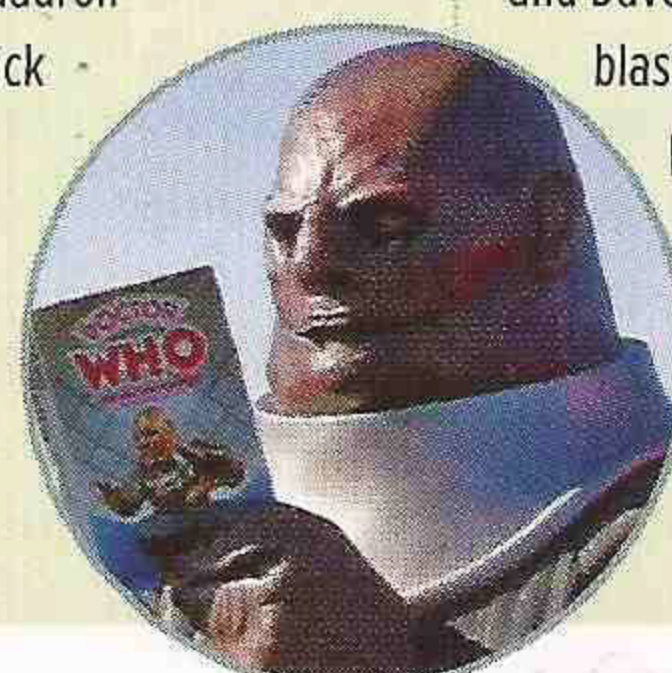
Sarah helps free the astronauts as the Doctor and Styre duel. Meanwhile, on the Doctor's orders, Harry enters the Sontaran's ship...



Styre threatens the Doctor with an enormous chopper. Nasty!

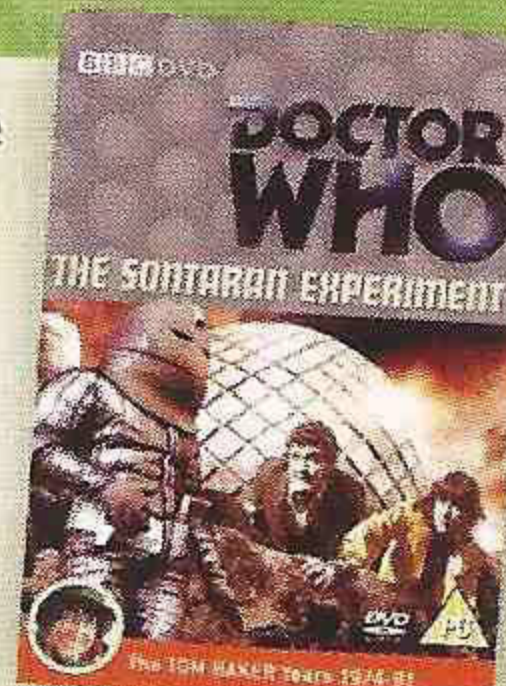
» A report from the Terran Biosphere

WHAT HAPPENED NEXT?
A framing sequence in the documentary *Built For War: The Sontaran Story* (2006) shows a Sontaran Squadron Commander, Gron (Mick Broster), tramping through the moorlands of planet Earth (actually Shropshire's Long Mynd) in search of



a "missing Field-Major". He passes by the top part of Nelson's Column, protruding out of the gorse (a nod to one of Bob Baker and Dave Martin's frustrated ambitions); blasts a flock of sheep (suggesting, perhaps, that the animal-botanic section has already been discharged from space station Nerva); and watches as three Sontaran ships fly over the scene and more of his number

congregate on the planet's blasted slopes. Written and directed by Steve Broster and produced by Richard Molesworth, *Built For War* can be found as an extra feature on *The Sontaran Experiment* DVD release.



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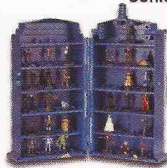


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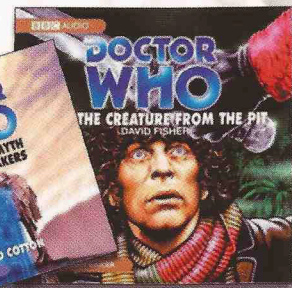
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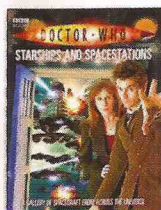
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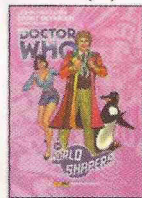
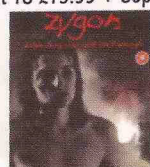
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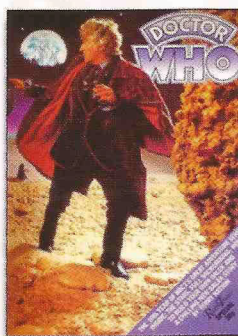


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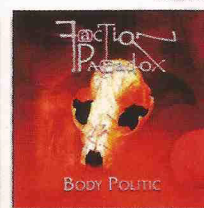
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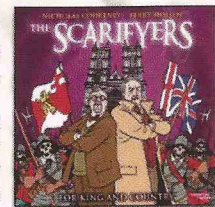
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Brave New Town

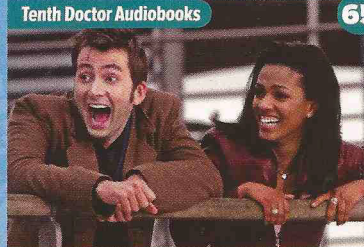
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» **“The Doctor and Lucie as
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Tenth Doctor Audiobooks

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» **“Narrator Will Thorp gets
David Tennant to a ‘t...”**

Martha Jones (Freema Agyeman) begins another adventure (and another TV series!) in *Reset*.

» Torchwood Series Two

BBC Two/Three 23 Jan-27 Feb 2008

Starring John Barrowman, Eve Myles, Burn Gorman, Naoko Mori, Gareth David-Lloyd, Kai Owen, Freema Agyeman, Alan Dale

Episode 2 *Sleeper* Writer James Moran Director Colin Teague Episode 3 *To the Last Man* Writer Helen Raynor Director Andy Goddard

Episode 4 *Meat* Writer Catherine Tregenna Director Colin Teague Episode 5 *Adam* Writer Catherine Tregenna Director Andy Goddard

Episode 6 *Reset* Writer JC Wilsher Director Ashley Way Episode 7 *Dead Man Walking* Writer Matt Jones Director Andy Goddard

AFTER AN INSCRUTABLE OPENING IN

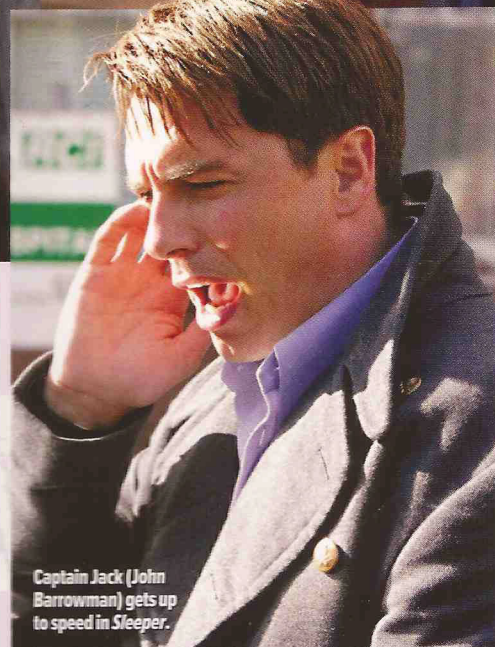
Kiss Kiss, Bang Bang, the second series of *Torchwood* has settled into a recognisable direction, making it far easier to judge the series' success and divine its agenda. The subsequent half-dozen episodes divide into those which are self-contained plays, requiring little familiarity with the programme and resolving in full, and others, which lean more explicitly on the series' own myths, or *Doctor Who*'s, and form part of larger super-stories.

Show two, *Sleeper*, contrasts in most ways imaginable with its predecessor, simply serving as a baseline demonstration of the format. The team members each do their jobs, a threat is uncovered, investigated and nullified, and everything is left as it was at the outset. With no workplace passions, old flames, or threats from within, the most memorable scenes are those in the second half, which refreshingly cuts to action far away from the Hub, as the hitherto unseen sleepers activate, and the scope broadens. Captain Jack here shows an unflinching ability to keep pressing for results as he orders harder and harder use of the mind probe (which resembles an electric chair) on *Torchwood*'s guest, troubled Beth, not yet exposed as an ersatz human. Later, though, he can afford to be more delicate and orders she be frozen indefinitely, until there is some way of neutralising her nature.

James Moran's script credibly takes the viewer from a single police incident to an invasion of Earth,

without any weak leaps or stretches. It's a direct descendent of the *Quatermass* school of space invasion, which avoids *Independence Day*-style grandiosity in favour of "they're already here!" Cold War paranoia. Text-book *Torchwood*, *Sleeper* is probably the episode I would pick to demonstrate the strength and potential of the series.

Next, *To the Last Man* is a bolder move towards originality. Like Helen Raynor's previous contribution, 2006's *Ghost Machine*, it concerns an overlap of past and present, heralded by a stylish pre-credits introduction to the staff of *Torchwood* in 1918. The team's annual defrosting of their First World War soldier adds to the implication of ongoing day-to-day work for *Torchwood* beyond the action-stations reactions to incidents which ignite most storylines, reminding us that they are policemen at heart, rather than adventurers like the Doctor. Soldier Tommy fulfils several functions: Obviously highlighting lonely Toshiko's yearning for attachment; he also counterpoints Jack's tortoise lifespan, by having experienced the same 90 years without ageing as him, but by flicking through them



Captain Jack (John Barrowman) gets up to speed in *Sleeper*.

in a few months. Most of all, he's the circular path through the decades that binds the cause and effect of the story together.

It plays out beautifully until the last ten minutes, when ideally, Tommy would have returned to 1918, done his duty, and *Torchwood* would have finished early and been followed by the Potter's Wheel or a Public Information Film. But in a heartbreaking last-minute fumble, the tension is extended by his shell-shock returning, via an incomprehensible excuse about frozen memories, and then one of the team having to manifest to him by an implausible form of voodoo telepathy (Tosh).

Catherine Tregenna's *Meat*, marks yet another contrast, bringing the scope of the drama down to earth and focusing on the survival and well-being of the team themselves. Much of the fascination of *Torchwood*'s 2006 debut, *Everything Changes*, was

'Like Jack before her, Martha now has to be believable in two radically different contexts...'

Captain Jack is taken back into his own past in *Adam*.



All the latest television episodes reviewed...



Rhys (Kai Owen) is given a glimpse into fiancée Gwen's (Eve Myles) secret life...

in discovering the established team through the eyes of curious outsider, Gwen, a perspective that was lost as soon as she was co-opted. It's recreated here, as her fiancé Rhys stumbles on her at work. Their face-to-face confrontation is a highlight; she representing the alien underworld of the series, and he the familiar one its viewers share. As the series' ordinary guy, his infiltration of the racket driving the story is more dramatic than prior penetrations by the more resourced Torchwood staff. Their leader shows more sympathy here with the alien meat rustlers' Cash Cow than he has with suffering humans previously in the series, a blunt reminder of his extra-terrestrial perspective.

Seemingly a self-contained story, *Meat* is revealed the following week to have been setting up elements of the next, *Adam*, the two making a complementary pair. Wise scheduling places *Adam* after a run of norm-setting episodes, so that when the alien cuckoo of the title nests within the Hub, its defilement is all the more shocking. *Adam* will probably appeal to *Doctor Who* fans more than any of the preceding episodes, especially those who enjoyed *Blink*, in that it also reveals events in a non-linear way. Twenty-first-century *Doctor Who* viewers who have seen the Doctor only gradually allude to his origins will again be engaged by the revelations around Jack here; his home, first mentioned in *Last of the Time Lords*, his family, and the trauma that haunts him. There's so much to get through here, the reversal of Tosh and Owen's natures, Gwen's amnesia regarding Rhys (so that her rediscovery of him echoes and mirrors his unearthing of her vocation), and Ianto's harrowing brainwashing, that there's no time for what would have been a stronger opening – continuing to run with the conceit of the opening titles (which feature Adam as one of the team) and playing along for the first act as though it is the viewer whose memory is compromised. Great stuff, nonetheless.

There may, I suppose, be some *Torchwood* viewers who don't follow *Doctor Who*. There are precedents – I lapped up *Frasier* and *Curb Your Enthusiasm*, but never saw *Cheers* or *Seinfeld*, for example. I was nevertheless mildly perturbed when figures from the older series appeared, and had begun to feel that this republic could get along very well indeed without its fatherland. And yet the arrival in Episode 6 of our very own Martha Jones, heralded by her own musical motif no less, doesn't feel like a retreat.

Indeed, it's an advance along the frontier of narratively-linked but stylistically distinct series. Like Jack before her, Martha's character now has to be believable in two radically different contexts.

Torchwood-only characters like Gwen and Owen are free to swear like dockers and frolic like rabbits, expressing a visceral passion that will never have to be contained in the family-safe haven of *Doctor Who*. Jack can't go quite so far, although his impulsive nature and socially liberated mores make him a versatile



agent for whatever story needs to be told. With Martha, though, more care has to be taken, and so far has been, thus ensuring that she hasn't clashed with her *Doctor Who* appearance. Martha, in both series, is a realist, a flirt, and deceptively resourceful, almost as if she'd been developed with migration in mind. A line too far would have been crossed if she were seen to clandestinely bed a colleague or explode into profanity, but the line is better drawn for this well-defined character than Jack the enigma.

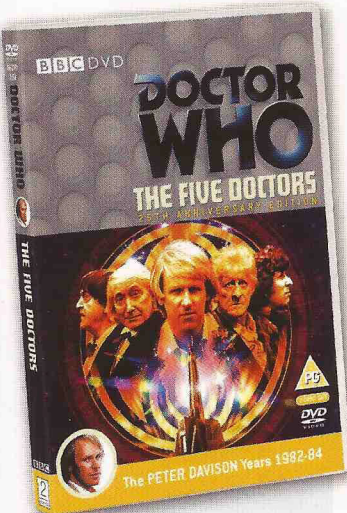
JC Wilsher's *Reset* demonstrates, like *Meat* before it, that Jack's team is uniquely able to competently and ethically exploit the treasure trove of the space-time rift on their doorstep. This time, they're on the trail of a sinister medical research facility rather than a shed full of crafty butchers, but it still won't end happily. After what amounts to a good day, having set up a tentative date with Toshiko, and saved Martha from parasitic consumption, Owen finally buys the Pharm. One suspects there are relatively few retirement parties held in the Hub. *Reset* has the most bridging to do of any episode since *Kiss Kiss, Bang Bang*, but carries it off more smoothly, showing that in *Torchwood*, arrivals and departures are less alienating than the individual and collective changes of direction that marked Series Two's début.

Dead Man Walking crams in a memorable span of styles and allusions, Matt Jones' script unselfconsciously reveling in exhuming *Torchwood* dependables, (the Weevils, the bar fight, the resurrection glove), making the series feel like a confident brand that knows what it's about. That's just as

well, because I wasn't entirely sure what this episode was about, or, crucially, whether Owen was alive or undead at its conclusion. Indeed, there's as much of a clue from the comma shape of his mortal wound (indicating a pause rather than a full stop, do you see?) as from any of the dialogue. *Torchwood* Series One wouldn't have got away with such obscurity, and sometimes didn't, but by now the momentum of the premise and characters is such that a scene between Owen and Jack in a police cell centering around the former projectile-vomiting Guinness from a perfectly-executed Sirsasana posture is just as memorable as the one where he confronts the embodiment of death.

Torchwood now feels far more solid than it did at this point in its first run. I'd go so far as to say it's achieved critical mass. **DO**

» The Five Doctors



PICK OF THE
MONTH!

DVD 2!entertain

Starring Peter Davison, Jon Pertwee, Tom Baker, Patrick Troughton, Richard Hurndall, William Hartnell, Nicholas Courtney, Elisabeth Sladen, Janet Fielding, Mark Strickson, Anthony Ainley, Philip Latham **Writer** Terrance Dicks **Director** Peter Moffatt **RRP** £19.99

THE PLOT OF DOCTOR WHO'S

special 20th birthday bunfight – endearing in its simplicity – sees five versions of our hero, and a gaggle of companions, dragged to Gallifrey, where a mystery foe uses them to reveal a key secret from Time Lord history. They are brought together in the desolate Death Zone – where the Doctor's people used to set monsters fighting each other for laughs. (This must have been like some high-end version of the *Battles in Time* trading card game. "I have a Navarino," booms Omega. "Agility 4400." "Ha-ha!" scoffs Rassilon. "A Voord! Agility 5200! I conquer your slate quarry!")

Ultimately, this uncomplicated story is merely a mechanism to drag guests to the birthday party. And what a party! While *The Five Doctors* is essentially critic-proof – it would be churlish to pick holes in something so entirely well-meaning – the truth remains that the

episode is a rock solid success.

The cast are clearly having a ball, and that enthusiasm proves infectious. This is 90 minutes of unalloyed delight.

While Patrick Troughton undoubtedly steals the show – his scenes with Nick Courtney's Brigadier have an effortless charm – the two other shining stars of the story are more frequently damned for who they are *not* than praised for who they *are*. Richard Hurndall's performance is no mere imitation of William Hartnell. In a few short scenes he creates a new, bona fide incarnation of the Doctor, who more than holds his own against his more established counterparts. You feel he could easily carry a whole new series of adventures on his own – it's a magnificent achievement. Similarly, Anthony Ainley's Master is just as much fun to be around as the Roger Delgado model version ever was. His fruity, pouting delivery makes you want to repeat all his lines straight back at him. (Note: for your best Ainley impression, remember to speak with both teeth and buttocks clenched at all times.) He's the undoubted star of the early scenes in the Time Lords' special dining room – with only President Borusa's



Sarah Jane Smith (Elisabeth Sladen) models ideal attire for rolling down slight inclines.

preposterous lampshade hat offering serious competition.

Doctors and Master aside, it's the monsters that give *The Five Doctors* its more impressive moments – and provide some of the most striking images from 1980s *Doctor Who*. The lone Dalek may explode with the dull crack of splintering chipboard, but the chittering, dribbling creature revealed within is genuinely grotesque, and creepier in its way than the chatty starfish that inhabit their modern day cousins. It is odd, however, that the Doctor claims the Cybermen and the Daleks were never previously invited to the Death Zone, because "they played the games too well." Not on this evidence, they don't. The Cybermen



Illustration BEN WILLSSHER

repeatedly shamble to their own slaughter, most notably at the hands of the Raston Robot – pert-bottomed master of the *grand jeté* and the mini-frisbee. The justly famous ‘Cyber massacre’ sequence holds up well today – aside perhaps from the comic moment when five Cybermen turn to camera in a neat row, like Westlife preparing for a key change. Any sensible child will especially love the lone trooper who, in the face of this onslaught, chucks up his lunch. Monsters were forever puking in the 1980s, but you don’t see so much of that these days. Perhaps such striking, adult imagery is best reserved for *Torchwood*.

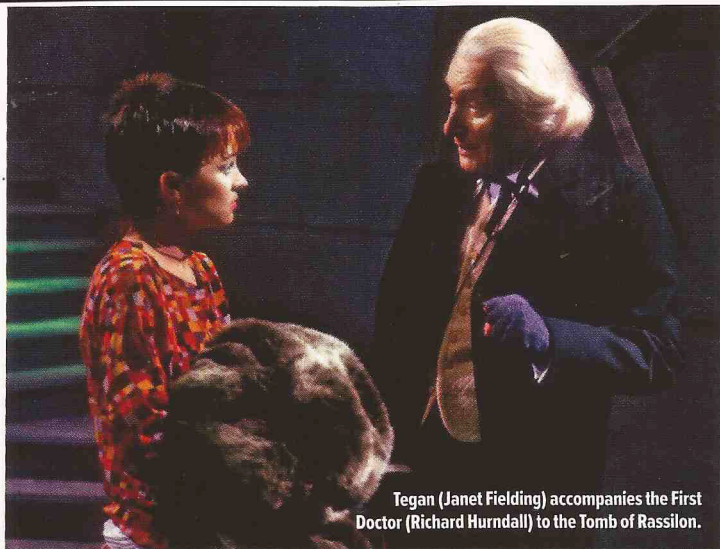
As this double DVD serves up both 1983 broadcast edition of *The Five Doctors* and the 1995 Special Edition – which incorporates 12 minutes of additional material into a new edit, with souped-up special effects – it’s proof that you can have too much of a good thing. The original version remains the best – as the longer scenes in the re-cut only serve to slow down the action.

Finally, this birthday romp also serves as a timely reminder that *Doctor Who* celebrates its 45th anniversary this year – and sets one dreaming of a ‘*The Ten Doctors*’ Special. Just picture it... Tennant and the rest – plus three old blokes in wigs and a waxwork of Christopher Eccleston – chased across Snowdonia by the Graske, two Slitheen and Kate O’Mara. TV gold!

DVD Extras

“1983 was a compelling compendium of a year,” alliterates host Colin Baker in his introduction to the principal documentary on these discs. “Full of creatures, consoles and crowds.” Oh yes, you couldn’t move for consoles in 1983 – everywhere, they were. Colin then adds: “It was vintage year for roundels, you might say.” Indeed you might... but I’d rather you didn’t, on account of the statement being entirely meaningless.

This curiously meandering programme, *Celebration*, looks back at the hype and hoopla of *Doctor Who*’s 20th birthday, offers a potted history of the development of *The Five Doctors*, and remembers the Longleat event of Easter 1983, when over 15 million



Tegan (Janet Fielding) accompanies the First Doctor (Richard Hurndall) to the Tomb of Rassilon.

people (approx) attended a *Doctor Who* exhibition and meet-and-greet in Wiltshire, queuing for hours in sucking mud for a chance to look at the Ergon. Writer Paul Cornell describes the event as “*Doctor Who* fandom’s Woodstock” – which, according to the memory of this attendee, glamorises things just a little. It was enormous fun, of course, but more like Southport Flower Show than Woodstock, albeit with added creatures, crowds... and one console.

Each of these subjects could happily support a documentary of its own, as

modern TV production, you can almost hear Lis’ teeth grinding with impatience during slow-moving scenes. “Cut it now! Go on! Cut!” she shouts as Philip Latham lazily fondles his harp, before quietly reminding herself to find something nice to say. Happily, her resolve crumbles within seconds.

This is just one of three commentaries available here. The Special Edition comes with a rather subdued Peter Davison and Terrance Dicks conversation recorded in 2001 for the US release of the story. Completing the set is a novelty ‘easter

‘In a few short scenes, Richard Hurndall creates a new, bona fide Doctor.’

the misty-eyed “you had to be there” fan reminiscence seems rather trivial alongside the details of the production team’s battle to stage *The Five Doctors* at all. Both viewpoints are of interest, of course, but neither is well served by being hitched to the other.

Frankly, the biggest question raised by the celebrity interviews here is: “How the hell does Elisabeth Sladen still look so young?” Never mind Rassilon’s ring – it’s here Borusa should be looking for the secret of immortality.

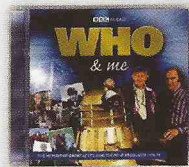
Lis is the undoubted star of the ‘Companions’ commentary on the original *Five Doctors*, on which she’s joined by Carole Ann Ford (Susan), Nick Courtney (the Brig) and Mark Strickson (Turlough). Now fully adapted to the fast pace

egg’ commentary featuring Cardiff-era producer Phil Collinson, script writer Helen Raynor and David Tennant himself. This trio, *Doctor Who* devotees of long standing, are charmingly enthusiastic but professionally polite. However, while it’s fun to watch an old episode in the company of the show’s current star, you find yourself yearning for some brutally honest criticism – “That Paul Jerricho. He’s crap, isn’t he?” – but none is forthcoming. And these people call themselves fans? Tsk.

Contemporary *Doctor Who* items from *Saturday Superstore*, and *Blue Peter* are welcome additions to this set – the latter for the fun of presenter Peter Duncan stumbling his way through an unnecessarily detailed plot summary of *The Android Invasion*. Features from *Breakfast Time* and *Nationwide* offer rare interviews with the adorable Patrick Troughton, where the old rogue enjoys a jolly good flirt with Sue Lawley and Selina Scott. Get in there, my son!

However, the highlight of the extras is, without doubt, the fascinating 20 minutes of raw studio footage from the recording of the Tomb of Rassilon scenes, showing shots being lined up, actors gently bickering and Pertwee’s bouffant being re-fluffed every 30 seconds. Star of the show is bossy-boots production manager Jeremy Silberston, an eighties superman in tight denims and ‘Man At C&A’ sweater. Jeremy went on to help co-create *Midsomer Murders* and *Foyle’s War*, fact fans, and once stole John Nathan-Turner’s girlfriend. And wearing jeans like that, perhaps it’s no surprise. GG

Who and Me



Audiobook BBC Audio
Written and read by Barry Letts
RRP £15.99 Download £9.00

BARRY LETTS, PRODUCER OF *Doctor Who* between 1970 and 1974, starts his autobiography by saying he wants to be honest with us. Where he screwed up, he’ll happily say so, but when he’s proud of something, he won’t be hiding behind any false modesty either. Boasts, though, are few and far between, and much of Letts’ honesty veers towards criticism of himself and his own work. On his early career as an actor, he views himself as ‘okay’, but without the drive to really sell himself; and he recalls Ealing Film Studio’s comment that they were going to ‘make a star out of him’ with an incredulous tone. He’s also hard on his move into scriptwriting – not on his ability, but a lack of discipline that meant he was terrible at meeting deadlines; and talking about his first *Doctor Who* encounter, directing the Patrick Troughton story *The Enemy of the World*, he considers that he bungled the job, criticising his work as ‘having no urgency’.

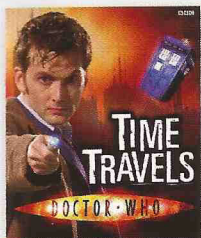
By all accounts, Letts’ first day as the producer of *Doctor Who* was inauspicious. He arrived at the office simply to be told to get on with it; and never really seeing himself as producer material, he leaves us under no illusions that he found his first year a struggle. Neither does he hold back when discussing his star, actor Jon Pertwee, the charismatic actor who played the Third Doctor. While recognising him as an excellent Doctor, Letts has much to say on how Pertwee could be self-centred and manipulative.

Letts reads his own story in a relaxed and conversational style, and his acting past stands him in good stead when there’s a need for voices and accents. Concealed in two parts, this first audiobook takes us up to the end of Pertwee’s second series in 1971. On the strength of this revealing insight, I await the next volume of Letts’ memoirs with interest. VB



Jamie (Frazer Hines) and Zoe (Wendy Padbury) display more fashion disasters, to the horror of the Second Doctor (Patrick Troughton) and the Brigadier (Nicholas Courtney).

» Time Travels



Book Penguin Character Books
RRP £17.99

THE IDEA OF A DOCTOR WHO pop-up book may seem a little old-fashioned when compared to some of the high-tech merchandise available today. What next – Viewmaster slides of *Partners in Crime*? However, this offering, while low-tech, is a very sophisticated product.

It's hard not to be impressed by the book's sheer visual beauty and clever design.

'Pop-up' is too slapdash a term and, save for a fold-out 'TARDIS and Vortex', not a particularly accurate one. Penguin prefers 'paper engineering', and although that sounds rather ridiculous, it does go some way in describing its numerous pull-tabs, fold-ups and turn-dials.

The book focuses on 12 TV stories, with Steven Moffat the lucky man to have all three of his scripts included. Particularly brilliant is the Doctor's message to Sally Sparrow from *Blink* which here is hidden under lift-up strips of wallpaper. There's also a word-for-word reprint of the letter Kathy Nightingale wrote to Sally, after she was sent back in time, that can be detached from the rest of the book.

Of course, this sort of thing means *Time Travels* could suffer from the jigsaw problem of missing pieces – and, with all the tab-pulling, some wear and tear in general.

At nearly £18, it isn't cheap, either. With its striking acetate dust-jacket and silver-embossed hard cover it is, however, decidedly lavish and very desirable.

A well looked-after copy might be worth quite a bit more in a few years' time. **VB**

» The Dark Husband

Audio Drama Big Finish

Starring Sylvester McCoy, Sophie Aldred, Philip Olivier
Written by David Quantick RRP £14.99

AFTER YET ANOTHER ADVENTURE

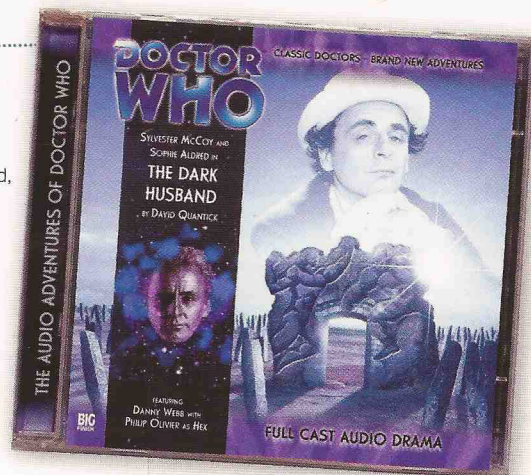
in which they have narrowly avoided certain doom, Ace and Hex have decided to bully the Doctor into taking them on holiday. However, a promised trip to the hedonistic Festival of the Twin Moons of Huin unsurprisingly turns out to be connected to yet another one of the Doctor's grandiose schemes to put an end to conflict, injustice and binge drinking. This time, though, has the the Doctor gone just a little too far?

David Quantick's comic take on the Seventh Doctor's manipulative master-planning pokes playful fun at the convoluted schemes he's dreamt up. On this occasion, a holiday brochure planted in the TARDIS toilets is the means by which the Doctor tricks his friends into getting into another fine mess. However, given that this kind of thing happens to them several times each week, in place of the anguished justifications that we often saw on TV, Ace and Hex instead play along with a sit-com shake of their fists.

At the outset, though, it looks like

they will escape from Huin relatively unscathed, for it's the Doctor who offers himself up as the 'Dark Husband', a figure to unite the warring races of orangutan-like Ri and hairless Ir after millennia of war. However, failing to learn from his mistakes, the Doctor has underestimated Ace's impetuosity. The idea of her becoming Mrs Who is rather more than he had bargained for and suddenly the wedding's off faster than you can say commitment issues.

The plot, apparently inspired by a throwaway joke made by 1980s *Doctor Who* producer John Nathan-Turner, is quite derivative: there are two warring factions which are basically the same, divided by a disagreement neither really remembers, with improbably grand titles such as 'The Campfire of Thwarted Regret'. Though things get rather more interesting towards the end of the play, for the most part the story is just an excuse for Quantick to poke fun, in a scattergun way, at sci-fi clichés, organised religion



and *Doctor Who*'s own conventions. As such, after several audios that have put the regulars through some harrowing experiences, the cast enthusiastically throw themselves in. As a result the play wins over the listener through its sheer energy (which is especially surprising given how weary a touring Sylvester McCoy sounds in the CD extras). Best of all is Philip Olivier, whose thoroughly adorable Hex provides a sarcastic Scouse commentary on proceedings, and whose cynicism masks deeper feelings for his fellow travellers.

Ultimately, *The Dark Husband* breaks no new ground, even for *Doctor Who* as comedy; and while the idea of the Doctor getting married is milked for laughs, this is hardly the right context to develop the idea any further. That said, this is a hugely enjoyable, easy listening adventure. **MM**

'Ace becoming Mrs Who is rather more than the Doctor bargained for...'

» Brave New Town

Audio Drama Big Finish

Starring Paul McGann, Sheridan Smith, Derek Griffiths
Written by Jonathan Clements RRP £10.99

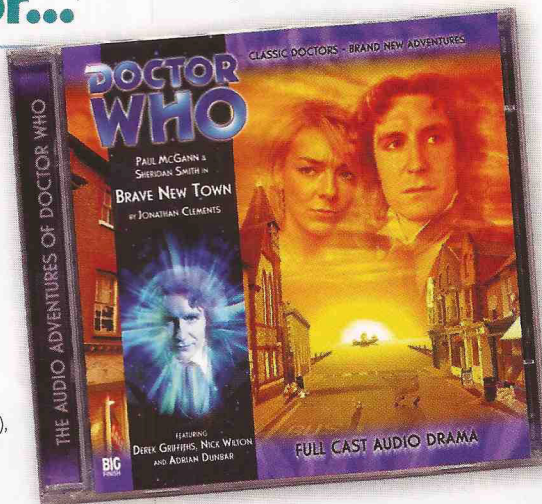
WHEN THE TARDIS DELIVERS THE

Eighth Doctor and Lucie to the seaside village of Thorington (the title is a misnomer: it's neither brave, nor new nor a town) on 24 October 2008, they are understandably dismayed to find the place apparently stuck as it was in 1991, with Bryan Adams playing incessantly on the radio and Kevin Costner starring as Robin Hood. As the sea recedes and villagers start to go missing, Lucie and the Doctor split up to investigate what on earth is going on.

While clearly there are going to be overtones of *The Prisoner* in anything that's set in a quaint but weird English coastal village with oddly-acting inhabitants, *Brave New Town* most resembles an episode of *The Avengers*, with the Doctor and Lucie as a Steed and Mrs Peel pairing, amused and mildly inconvenienced by the events they are caught up in, but never seriously in any danger. As such, the audio is entertaining but not groundbreaking. Where it is most successful is in the multiple twists that Jonathan Clements works into his plot,

so that we finish the play with an entirely different perspective on Thorington than we began with.

It's also a very warm, human story. Lucie spends most of her time paired with Jason Taylor (a cute performance from former *Play School* presenter Derek Griffiths), whose daughter, Sally, has abandoned the village in response to a never-ending whisper in her head. At the outset, the people of Thorington look on Sally as an aberration, while they are perfectly accepting of their bizarre situation. The Doctor and Lucie challenge this comfortable complacency, forcing the local PC Plod, for example, to accept that where once there was sea there are now only sand dunes. In this, the villagers share something with the TV show's Professor Yana, for, once the scab-picking time travellers have broken through their perception filters, they turn out to be far more deadly than they originally appear to be. Where this differs from *Utopia*, though, is in the resolution,



for the people of Thorington are innocents who have been exploited and whom the Doctor is determined to save.

Unusually for a *Doctor Who* story, the military comes out of this pretty well, helping the Doctor to reach a resolution which, while explosive, is at least achieved without much collateral damage. Combined with the most angst-free Doctor and companion relationship in years, this almost makes the play too safe; yet it's refreshing to hear a story that's entirely free of sordid motivations. This is the *Doctor Who* equivalent of an Ealing comedy where the Little Englander triumphs in the face of military might. **MM**



» Talking Books: Wetworld, Sick Building, Forever Autumn

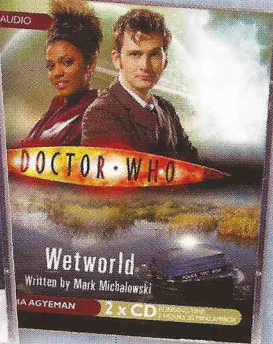
Audiobooks BBC Audio

By Mark Michalowski, Paul Magrs, Mark Morris

Read by Freema Agyeman/Will Thorp Each £9.99

THE SERVICES OF MARTHA JONES, aka actress Freema Agyeman, on a Series Three set of Tenth Doctor Audiobooks is a no-brainer; but having stories narrated by Will Thorp (Toby Zed in Series Two episodes *The Impossible Planet* and *The Satan Pit*) is more of a curve-ball. Previous releases in the range have used actors relevant to the most recent series of *Doctor Who*, so Thorp initially feels a little out of place. However, he's a revelation. Although you should judge a reading on more than simply how well it captures its leads, Thorp gets Tennant's laddish Tenth Doctor down to a 't'. Loosening his voice up to fit the Doctor's casual delivery, he turns in a near flawless impersonation. He captures the Doctor's cheeky flippancy and even gets that steely thing where Tennant juts out his jaw and starts to talk through his teeth.

Of course, Thorp is helped out by his stories – *Forever Autumn* by Mark Morris and *Sick Building* by Paul



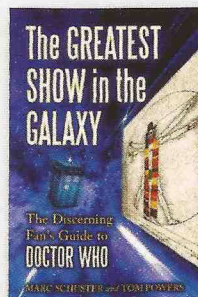
Magrs – both of which feature pitch-perfect characterisations of the Doctor. *Forever Autumn* does for Halloween and Jack O'Lanterns what *Human Nature* did for scarecrows, while *Sick Building* finds the Doctor and Martha battling with the central computer of a futuristic, fully-automated Dreamhome. Of the two, the latter is by far the most unpredictable

and bizarre. Thorp, though, makes the whole thing fly, especially the scenes that pair the Doctor with a robotic drinks vendor and a talking sunbed – the latter being given the kind of camp voice 1970s sit-coms often give male hairdressers.

Freema Agyeman's story, *Wetworld*, by Mark Michalowski, pitches straight in with the TARDIS sinking beneath the swamps of a waterlogged planet. Taking the familiar theme of Earth colonists struggling against their environment – this time the devastating floods of a freak tidal wave – it unfolds without too many surprises, save the involvement of some super-intelligent otters. Agyeman is a delight, but her light, almost childlike voice doesn't always put itself behind the drama as much as it should. Mind you, dialogue such as "Quick! The otters!" is going to test anyone, and when it comes to characters and accents, she's as good as Thorp. At this rate, David Tennant will have to be called 'the imitable'.

One small niggle in all three stories, but particularly the Thorp readings, is how the sonic screwdriver is often referred to as just "the sonic". I'm all for modernisation, but some things are sacrosanct. **VB**

» The Greatest Show in the Galaxy: The Discerning Fan's Guide to Doctor Who



Book McFarland & Co Publishers

Written By Marc Schuster and Tom Powers

RRP £22.95

PROMISING DISCUSSION ON topics such as how class, gender and sexual attraction factor into the relationships between the Doctor and his companions, whether the Doctor suffers from multiple personality disorder or other psychological afflictions, and the role of the Doctor's native culture in shaping his sense of identity, this book, by college lecturers Schuster and Powers, sounds like it might be an all too dry and serious work.

Thankfully, though, with titles and sub-headings such as *Cranky Cyborgs* and *Adric Must Die*, it proves to be much more approachable than that. Inspired by Russell T Davies' reinvention of the series, and crediting writers Lawrence Miles and Tat Wood of the *About Time* books for setting the tone of much of their own work, the authors tackle their subject matter in a way that is conversational and often humorous.

Although *Doctor Who*'s original run is constantly referred to, Schuster and Powers' passion for the current incarnation of the series is obvious. Much of the book relates to how it's made today, observing that the audience now has the allure of sex and romance to hold their interest, in addition to the thrills always offered by the show; and in the case of the Doctor, with his increased sexuality, the authors assert how much more interesting and complex a character he has become. **VB**

» Short Trips: Defining Patterns

Short story collection Big Finish

Edited by Ian Farrington

Written by Various RRP £14.99

THERE IS NOTHING ESPECIALLY original about the theme of this new short story collection, which concerns itself with the way that human beings look for connections in random occurrences, and explores the unexpected consequences of the Doctor's actions. Where *Defining Patterns* does stand out, however, is in the quality of its content, for this is another very strong anthology.

It opens well with *Machine Time*, a compelling and creepy story of a universe threatened by voracious machines, and where individuals have only the vaguest hint of the results of their actions. *The Time and Tide*, told from the interesting point of view of a baffled participant in one of the Doctor's adventures, and the brilliantly amusing *Losing the Audience* build on this, suggesting that there is no such thing as coincidence.

One Card for the Curious, a Seventh Doctor tale with a vague conclusion that people choose their own fate, is utterly fitting for the most ambiguous of Doctors. *Séance...* and *The Celestial*

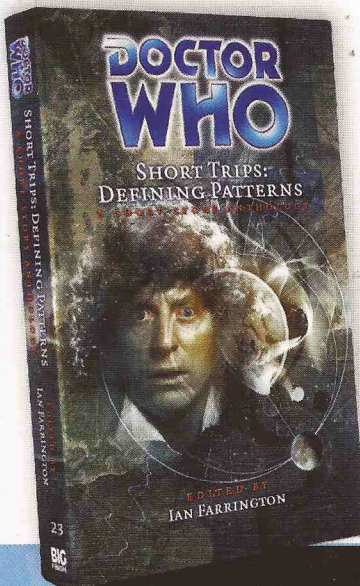
Harmony Engine are both beguiling lessons on the importance of making the most of each moment of life. *Mutiny*, told in Harry Sullivan's bumbling manner, is inconsequential fun, while *Numb* has Sarah jumping to disturbing conclusions.

Closing the Account, chillingly, has the Doctor sharing a drink with Stalin. It's a provocative piece that is about the use of history for political ends, with

the Doctor's motives left murky, and an unpleasant lingering aftertaste. Rather lighter are *The Great Escapes* (a tale of Lucie's indomitability); *Loose Change* (a fun relay race of interlinked vignettes telling the journey of a coin passing hands), and *Lepidoptery for Beginners*.

One Step Forward, Two Steps Back is the book's best piece, its tale of the Fifth Doctor changing the future that his Second self is living in smartly explores the anthology's theme. *Homework* and *The Devil Like a Bear* are spooky tales, one played for laughs and the other for pathos. *Stanley* features an alien warlord in the shape of a malevolent cod, and is entertainingly odd, while *Twilight's End* is 10 pages of exposition relating to the Project Twilight audios and novels, and as such is only meaningful to those with better memories than my own.

The final story, *The Book of My Life*, concerns the Sixth Doctor's discovery of his autobiography from birth to death, and, like a number of these stories, ends with a tantalising ellipsis, suggesting that there can be no pat resolutions or easy tying up of loose ends. And so, like a classic mid-1970s episode of *Doctor Who* on TV, a collection that has been concerned with the nature of fate versus free will ends on a deliciously ambiguous freeze frame. **MM**



WHO ON EARTH IS...

Donna's mother, Sylvia, spills the beans on life as a Noble. Mum's the word...

Jacqueline King

Hello, Jacqueline. Are you looking forward to the start of Series Four?

"I don't think the enormity of it has quite sunk in. It's lovely afterwards when people say that they saw the show, and how amazing and lucky it is that you're involved – and they're right, I am incredibly lucky. The irony is, for such a huge, iconic show, the atmosphere is very intimate and family-like. The whole crew seems to be friends. The feeling at read-throughs is one of the warmest I've ever had."

Let's talk about Sylvia's first appearance, in 2006's *The Runaway Bride*. What sort of mother goes ahead with her daughter's wedding reception even though her daughter has vanished

"Oh, no! I said to Louise [Page, costume designer], who was the first person I met from the production team, 'Is there any chance of this woman [Sylvia] carrying on?' Louise looked at me sadly and said, 'I'm sorry, darling, this is a one-off. We're very lucky to have Catherine [Tate, who plays Donna] for this Special.' I was so disappointed. It was some months later that I read it in the papers that Catherine was coming back. I rang up my agent immediately, but he'd heard nothing. He rang Andy [Pryor], the casting director, and there was discussion that Sylvia might come back for one or two episodes, but nothing definite. It's turned out to be six episodes, so I'm cockahoop, I really am."

Howard's scenes in Episode 1 were re-shot with Bernard, but Bernard is playing a different character entirely. And Howard's character is mentioned, in particular in Episode 11 – a lovely moment, and both Catherine and I were thinking of Howard. He'll be part of it always."

At the time of this interview, *Mothering Sunday* is just a few days away. What do you think Donna would get Sylvia for Mother's Day?

"A cactus plant? [Laughs] But what should she get? I hope that Donna finds her own place to live, shows the world how clever and how brilliant she is, and then I think Sylvia's eyes will be opened. She'll see an independent daughter, working well, living happily, and then she'll be proud of her."

I'd hold out for the cactus plant, to be honest. "I think you may be right." ◀▶▶

Jacqueline King was talking to Benjamin Cook. *Partners in Crime* is on BBC One on 5 April.



NEXT ISSUE: Sontaran talk with LOUISE JAMESON

Jacqueline King as Sylvia Noble in *Partners in Crime*.



Howard Attfield played Donna's dad, Geoff, in *The Runaway Bride*, but he passed away shortly after reprising the role in *Partners in Crime*, the opening episode of Series Four.

What are your memories of Howard? "He was fun and jokey – and he loved dancing. We had an awful lot of dancing to do in *The Runaway Bride*, in the reception scene. And then we had a lovely train journey back to London, with Don Gilet [Lance] and Krystal Archer [Nerys]. They upgraded us to first class, and we treated ourselves to a bottle of wine to celebrate what a lovely time we'd had on *Doctor Who*. And that was last time I saw Howard. I remember him talking about his children and his wife, his happy life, and I'm very

"Sylvia doesn't encourage Donna. She knocks her daughter all the time..."

mysteriously during the ceremony?!

"I like to think that it was just an oversight. An issue of practicality. [Laughs] You've invited everyone, your daughter is missing, but she has a wild streak, so she's probably up to some sort of prank, so why not carry on regardless? There's no way that Sylvia thought that her daughter was in danger. That's how I'm choosing to play her, and how Russell [T Davies, showrunner] has written her this time around. He's given her a great deal of love and attention for Donna, even though, like most people, Sylvia cocks it up. She says the wrong thing at the wrong time. If children get anything out of Sylvia, I hope it's that their parents watch and are reminded how important it is to encourage your children. That's the thing that Sylvia doesn't do – she doesn't encourage Donna. She knocks Donna all the time."

When you did *The Runaway Bride*, you can't have had any idea that it would lead to a regular role...?

lucky to have that memory of him. Unfortunately, I couldn't get to the read-through for Episode 1 of the new series, so I missed seeing him..."

And Bernard Cribbins came in as Donna's grandfather, Wilf...

"To begin with, we were all feeling guilty about enjoying ourselves again. It felt a bit bizarre. But Russell and the company were so sensitive about not replacing a husband with a husband, a father with a father. I thought that was such a sweet thing to do.



**NEXT
TIME...**

DOCTOR • WHO

MAGAZINE



» LET BATTLE COMMENCE...

The Sontarans. Nasty, brutish and short... and back on TV for the first time in over 20 years! As they take on the combined forces of the Doctor, Donna, Martha and UNIT, join us as we take an exclusive look at the story's thrilling conclusion, *The Poison Sky*...

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The Fires of Pompeii was partly recorded in the fantastic Cinecittà studio in Italy... and **DWM** was there to see the shoot! With exclusive insights from cast and crew including David Tennant, guest star Francois Pandolfo, showrunner Russell T Davies and writer James Moran, discover how Rome was (nearly) built in a day...

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They're some of the strangest creatures in the history of *Doctor Who*! Discover how the Adipose from *Partners in Crime* were created...

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The TARDIS has visited the *Planet of the Ood*... now find out just how the Ood-Sphere and its seemingly servile inhabitants came to be in our behind-the-scenes report, featuring contributions from actors Tim McInnerny and the 'Hero Ood' himself, Paul Kasey!



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The Time Team continue their quest to watch every *Doctor Who* story in order, from the start! Find out what happens when Richard, Clay, Peter and Jac brave the terrors of the *Timelash*...

AND THAT'S NOT ALL...

Russell T Davies talks candidly to readers in **Production Notes**; the first episodes of Series

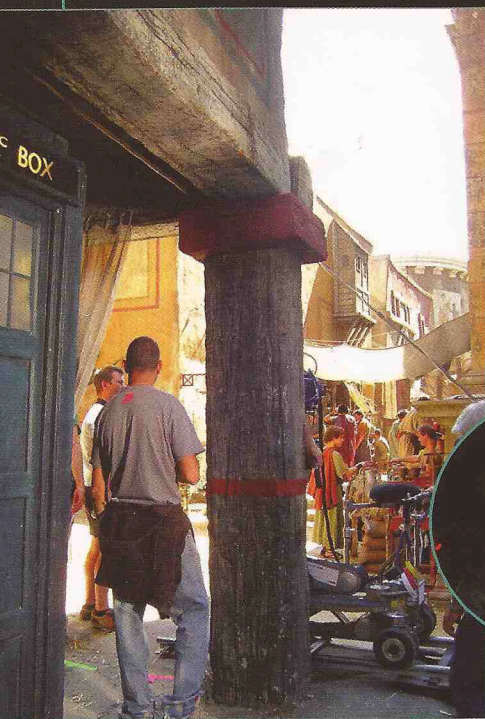


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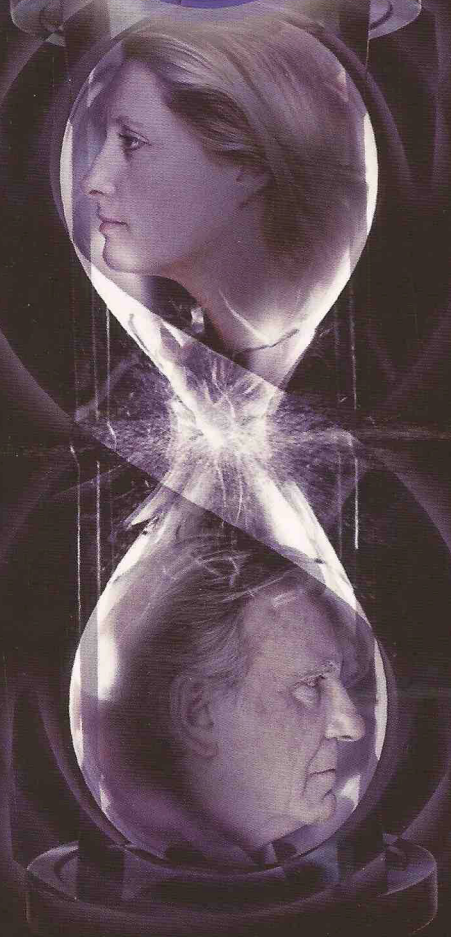
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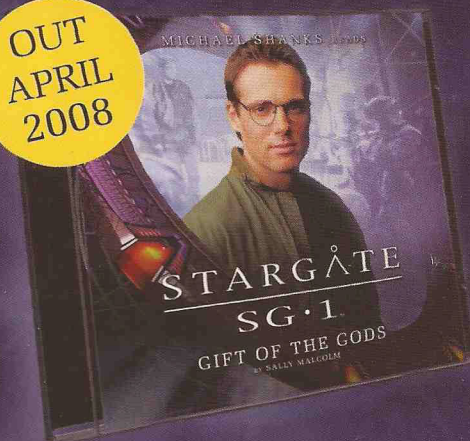
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